

[PHILADELPHIA]
citypaper



30 YEARS OF INDEPENDENT JOURNALISM
Jan 26 - Jan 28, 2011 \$13.95 | www.citypaper.net

► **FOOD** | Khyber: From punk to po'boys
ARTS | Grace is slick ♦ **NEWS** | City's vacant lots languish in limbo

DARK SIDE OF THE MOON

AS THE SUN SETS ON
OLD-SCHOOL MUSIC
JOURNALISM, VETERAN
ROCK CRITIC **TOM MOON**
ENTERS A NEW PHASE.

SHAUN BRADY

A STORY BY



AMERICAN EXPRESS PRESENTS:

~ Another Cardmember Exclusive ~

DISPATCH

SAT JUNE 18



**Closest Area Performance
Public On Sale 1/28 at 12PM**

DISPATCHMUSIC.COM

BE THERE WHEN IT HAPPENS.

**GET ADVANCE TICKETS JANUARY 21 AT 12PM
THROUGH JANUARY 27 AT 11:59PM.**

American Express® Cardmembers can get advance tickets to Dispatch performing at the Red Bull Arena on Saturday, June 18. Preferred Seating available to Gold Card, Platinum Card® and Centurion® members. For tickets, call 1-800-745-3000 or visit ticketmaster.com.



TAKE CHARGE:

The following American Express Card members are eligible for Preferred Seating: Gold Card, Platinum Card®, Centurion® Card, Corporate Platinum Card and the Expedite Platinum Card. Business Gold Card, Business Platinum Card and the Business Centurion Card from 01/01/11 through 12/31/11 are also eligible. American Express is a registered service mark of American Express Company. © 2011 American Express Company. All rights reserved. American Express, the American Express logo, and all other marks contained herein are trademarks of American Express Company. All other marks contained herein are the property of their respective owners. Ticket prices subject to change without notice. Terms, conditions and restrictions apply. © 2011 American Express Company.



editor's letter

By Brian Howard

WAVING THE RED FLAG

► WHEN I FIRST set foot in *City Paper's* offices on a 22-year-old in 1995, I was hoping to secure a gig as an unopinionated go-between in the art-department. Back then, newspaper pages weren't sent to the press via PDF; they were printed out, run through a machine that coated the back with hot wax, and affixed to cardboard flats. It wasn't rocket science, but fingertips unfixed by an occasional dip in molten paraffin came in handy. Just out of La Salle University where I'd endured the same dangers as editor of *The Collegian*, I was dying to get a crack at juggling CD reviews to the staff of what felt like the most publication in the world.

Despite guaranteed editorial internships at other publications, I jumped at art director Jan Lander's offer. I saw it as my opportunity to learn how the paper worked, and to rub elbows with the paper's big four: David Warner, Neil Gladstein, Mergel Develer and Edward Ahtman.

When, in 1996, I was offered a job as a \$17,000-per-year editorial assistant/de facto receptionist, I'm pretty sure I did a flip. I've held a lot of position since. *Music editor*, *Special projects editor*. With each *Beat* editor I'd be in chief of *City Paper's* tales I won't care I was ready for in 2008, and it's been the new with, by the way, the most headshots. But all those April moments were offset by the solid sensation of getting to lead this staff and this paper through, as the Chinese proverb goes, some incredibly interesting times. But of all the honors, perhaps the biggest has been having a chance to talk directly, in this space, to CP's readers.

David Warner, who was managing editor when I started, had a saying: Whenever the staff would

debate whether we were getting too deep or boring he'd say, "Never underestimate *City Paper* readers."

It takes a rare gift to come to work all these years to put out a product for people who think about the city I've always thought of *City Paper* as a community paper, one for people for whom living and working and playing in Philadelphia means something, for whom being in the thick of it all is worth something. As I learn to take the reins at Red Flag Media's *Good*, an urban sustainability magazine, and *Cosmo*, a national magazine, I hope you'll follow me down however gradually some. I do suggest you'll continue to do your part — along with CP's staff, who seemed one of the titans who mentored me — in making this publication as vibrant

As I've found to someone that *City Paper* has just labeled as my successor Theresa Rivera, a 36-year-old (and a USC Jock) Fellow with an M.A. from Washington University and a vet of *Thomson's St. Louis*, *Esquire's* *Time*, *Orlando Weekly* and *Crain's*. My hope is that Rivera, whose dreamline credits *West American City*, *The Washington Post*, *The Boston Globe*, *The New York Times* — could fill the rest of the page.

I can't wait to read what comes next.



contents

What's new & hot

Editor's Letter	3
Hot City	6
Cover Story	10
Arts & Entertainment	14
Full Exposure	19
Music Feature	20
Movie Shorts	21
The Agenda	24
Quiver Talk	27
Food & Drink	32
Feeding Frenzy	34
How You'll Hate You	36
Journal	42



WWW.MOMIJIS.COM

FREE DELIVERY

T. (215) 574-1557 (215) 629-5555

F. (215) 629-5555

522 South 5th St. Philadelphia, PA 19147

GOOD NEWS! GREAT DEALS:

... \$13 Only ...

For Choice of 3 Rolls & 1 Appetizer

Check Out Our Menu
For Amazing Prices
@ WWW.MOMIJIS.COM

... Owner Is ...

MASTER CHEF BENNY

Mention This Ad for 30% Off Your ENTIRE BILL!
(Not To Be Combined W/ Other Offers)

Offer Expires 1/31/11

PHOTOGRAPHED BY NICKI HANSON
DESIGN BY NICKI HANSON



PHOTO: JEFFREY J. HARRIS/GETTY IMAGES
STYLING: JESSICA HARRIS/GETTY IMAGES
HAIR: JESSICA HARRIS/GETTY IMAGES
MAKEUP: JESSICA HARRIS/GETTY IMAGES
DRESS: JESSICA HARRIS/GETTY IMAGES
SHIRT: JESSICA HARRIS/GETTY IMAGES
PANTS: JESSICA HARRIS/GETTY IMAGES
SHOES: JESSICA HARRIS/GETTY IMAGES
JEWELRY: JESSICA HARRIS/GETTY IMAGES
PROP: JESSICA HARRIS/GETTY IMAGES
SET: JESSICA HARRIS/GETTY IMAGES
LIGHTING: JESSICA HARRIS/GETTY IMAGES
CITY: JESSICA HARRIS/GETTY IMAGES
COUNTRY: JESSICA HARRIS/GETTY IMAGES
STATE: JESSICA HARRIS/GETTY IMAGES
ZIP: JESSICA HARRIS/GETTY IMAGES
CITY: JESSICA HARRIS/GETTY IMAGES
COUNTRY: JESSICA HARRIS/GETTY IMAGES
STATE: JESSICA HARRIS/GETTY IMAGES
ZIP: JESSICA HARRIS/GETTY IMAGES

TREADMILLS
STAIRMASTERS

YOGA

FREE
WEIGHTS

PERSONAL
TRAINING

ZUMBA

ROWING
MACHINES

BASKETBALL

YOU SAY YOU WANT A RESOLUTION?



**\$39 DOWN
\$39 A MONTH!**
No Commitment
No Long Term Contracts
EXPIRES 1/31/11

Rittenhouse
FITNESS CLUB
Square

WWW.RITFIT.COM
3 PAYMENT PLAN AVAILABLE

NO COMMITMENT FEES • NO FINANCE CHARGES

NO ANNUAL % FEES • NO KIDDOING

MASSAGE WITH LISA JOHNSON, CMT

2002 RITTENHOUSE SQUARE • 215.985.4095
(BETWEEN LOCUST & SPRUCE/ 20TH & 21ST)

MON-THU 6-10 • FRI 6-8 • SAT & SUN 9-5

EFX
ELLIPTICALS

STATIONARY &
RECLINENT
BIKES

PILATES

CIRCUIT
TRAINING

*FREE GOLF
AT TWINING
VALLEY

*Some restrictions apply

SPINNING



the bell curve
QF • A Quarterly in Life in the North

- [8] Police make an arrest in the Kensington Strangler case. Reached for comment, the suspect says he supports the elimination of the Sheriff's Office.
- [11] State Rep. Paul Dymally tells the Philadelphia School Reform Commission that he has "serious concerns" and "if he don't get a serious response, then he'll have to pursue other alternatives." Adding "That off" we requested extending Aileen Ackerman's contract for 33 years with annual raises of 25 percent.
- [10] Gov. Tom Corbett is seen in a coffee shop, while the suburban area of Centerville gathers strength and momentum to march west toward Meridian Square.
- [10] Former Gov. Ed Rendell supports program giving at-risk kids and dogs to prisoners. "All of a sudden, suddenly, looking at it was new," says Michael Vuk. "I just really enjoy killing dogs. I do not care where."
- [5] Every day on average, two new miles break in Philadelphia, which sometimes leads to serious problems of water pouring onto the street. Bonus program, you go!
- [10] Harris Entertainment offers to loan Philadelphia a million — up from \$1.6 million — in order to take back its license. "We have options," says Harris. "It's totally negotiable."
- [10] Gov. Tom Corbett says William Perry is still in his own campaign. "I tried to get him to use my Twitter site," laughs Rendell. "But he did it himself."
- [3] The intense emotional roller of the Philadelphia Housing Authority kicks off its new problem-solving program to get policy out of employees. "And this is why I brought to bring things."
- [2] Police put a ban on the Schuylkill River at night. "Don't worry," says Rendell, "they're just going to be there."
- [11] The State Department proposes first-time Allen to be among the 30 American-educationists that will show in worldwide screenings. The question is: Will the message end on "I got knocked down" or "I got up again"?

the naked city



SHOW VACANCY New Kensington's Sandy Solomon knows that without funds for her neighborhood's vacant lots, all look like this one, at Franklin Avenue and Liberty Street.

NEAL GANTON

[weeds]

UNDERCUT AND OVERGROWN

Unless the city coughs up soon, thousands of vacant lots may go to seed this year
By Anthony Campisi

The difference an abandoned lot can make in a neighborhood, look no further than the 3200 block of East Cumberland Street in Kensington.

At one end, the vacant lot at Jasper and Cumberland, where the body of Wade Patterson, the second of three victims believed to have been killed by the "Kensington Strangler" was found. Since the last few months, numerous residents have spread up the site a lot. Before that it was a mass of garbage and high weeds which — tragically — blocked its interior from view.

On the other end of the block is another lot. This one, however, is landscaped and free of trash, with a few trees to give it structure. That's the stark contrast Sandy Solomon, executive director of the New Kensington Community Development Corp. (NKCDC), drew when talking about the importance of the Community Land Care program, a city-funded initiative that paid for neighborhood groups to clean up and maintain vacant lots throughout Philadelphia.

The program was not the summer endeavor that landscaping contractors, Solomon says, that were 3,000 vacant lots will soon look just like the one at Jasper Street. Already there and other community

groups have looked at or soon will lay off dozens of workers responsible for maintaining these spaces. And while the city doubts the poor safety that something is in the pipeline to replace that service, it looks like the thousands of lots will remain empty at least another year. The Community Land Care program began with a simple idea: It's hard to spark an economic revival in a neighborhood full of trash-strewn vacant lots with weed-high weeds. As Solomon puts it: "Who wants to move into a neighborhood that's scary?"

And so, in 1985, the Pennsylvania Horticultural Society (PHS), using a grant from the William Penn Foundation, paid NKCDC to clean key parcels of vacant land in strong neighborhoods. Under former Mayor John Street, the program got city funding, and expanded to other neighborhoods. By 2010, 35 community groups were cleaning about 3,000 lots throughout the city.

High weeds blocked the lot from view.

The immediate results — at least in terms of worker's responsibility — were after a while, but they added up. Statistics from a comparison vacant lot cleanup program run by PHS using for-profit contractors are illustrative. About 14 percent of the parcels enrolled in that program over the years have been developed, and 280 were developed last year alone. However, a PHS team named that program had properties adjacent to lots maintained under that program had property values 37 percent higher than properties adjacent to neglected lots.

The maintenance also gave neighborhoods a sense of comfort and care. Solomon credits the Community Land Care program with helping spark a movement in the neighborhood NKCDC serves, including

PHOTOGRAPH BY JEFFREY M. HARRIS

**IT'S A
NEW YEAR.
YOU CAN
GO OUT**

**YOUR WAISTLINE DOESN'T HAVE TO
WE'VE GOT GLUTEN FREE PANINIS!**
EVERYTHING UNDER 500 CALORIES. SPICY PLATE UNDER \$11

WWW.FUELPHILLY.COM

MON-SAT 11AM-10PM, SUNDAY 11AM-9PM
1235 WALNUT, 215-723-7001 (24/7)
1117 EAST PASSYUNK, 215-464-7001 (24/7)

CALL NOW!

UPCOMING EVENTS

JANUARY 31ST: WINTER MARKET GOURMET DINNER
6 courses only \$30. Featuring Winter Fruits and Veggies.
Main Course with feature All Time or Vegetarian Option.
Both Locations

FEBRUARY 14TH: DINNER ROYAL
\$30 Per Person. Live Band,
Complimentary Champagne
Center City Location.
Limited Reservations Available

FUEL

HOW TO GUIDE

COMING FEBRUARY 17

A unique opportunity to receive a full page of editorial all about YOU facing your fullpage advertisement. Tell our readers why your business is exceptional and different from your competitors. AND all topics are exclusive—one financial service, one restaurant by cuisine, one cable service, etc.



Contact your Account Manager or call

(215) 825-2482

to reserve your space today.

citypaper

PHOTOGRAPH BY NEAL SANTOS

AS THE SUN SETS ON
OLD-SCHOOL MUSIC
JOURNALISM, VETERAN
ROCK CRITIC **TOM MOON**
ENTERS A NEW PHASE.

SHAUN BRADY

A STORY BY

MOONLIGHTING

SHANE & Longtime Inquirer rock critic Tom Moon (right) sits in on an open jam at MVRoy Coffee in Arizona

W

WHEN TOM MOON

steps onto the stage at Village at the end of the month, the experience might be comparable to a prison warden getting looked in with the general population. As music critic moderating the stage (or simply prompted) to release his own CD unceremoniously accompanied by the sound of knives being sharpened.

"I'm fully aware that there's a huge 'Kick Me' sign on my back," Moon admits. "I provide a very accurate target."

Not that poking up the microphone is some kind of no-life-crime-suicide analogy for Moon. This instrument has always cut alongside him writing dirt, even if it got him a lot of heat over the past 20 years or so. But before his contributions to *MTV's All Things Considered*, before his two-discs shot as a critic at the *Esquire*, before he penned 1990 *Rolling Stone* *How to Succeed in the 90s* or his bylines in *Killing Sense*, *GQ*, *Rolling* or *Spin*, Moon was a University of Miami School of Music graduate who toured professionally with the Moscow Picnic Orchestra, the new CD, *Just the Quid*, is the latest follow up to his 1986 effort, *Somewhere in Time*.

Back then, it made more financial sense to pursue writing than music, especially for a singer player who was admittedly "never going to be a star." But pure song two years later in a room three days, probably fueled by a couple of beers, even more probably on someone else's tabs, and they (we) all eventually became the current state of the profession, with alarming opportunities and sales problems on the age of that stingily age, the Internet.

■ FOR MOST WRITERS, the business has been suffering slow decline, since it's harder, longer, if-

ness. But Moon spent three years away from the daily freelance grind while in an acting and writing 1990 *Rolling Stone* prior to its 2008 release. When he returned to find several formerly reliable outlets suddenly unresponsive, it was no sudden, or a heart attack.

"I was in this weird place of having been in an isolation chamber for the three years I was working on that book," Moon says. "I discovered at the end that the world changed completely and people who had been interested in me and receptive to an association were suddenly saying, 'We can't see you anymore.' These things happened one at a time, but I experienced this as a cluster because I was essentially coming back and starting from zero."

Suddenly feeling house if with a surplus of time on his hands, Moon stepped up his practice schedule from the two hours a week he'd committed while deeply engaged in writing two few hours a day. He also returned to the local gym, aware that he'd largely forgone since the birth of his daughter 12 years earlier, sitting in at Orangethe's until it closed last year and more recently at the newly thriving exercise at Time.

"When I would go while I was still working for the newspaper, people would know me that way and would always be like, 'Give this guy a few compliments because he's a writer.' Now, I was seeing people I hadn't seen in years and saying, 'This is amazing. I don't know what I'm doing. I'm lost in my life and I'm just trying to play music as a way to stay centered.' Luckily, some of those folks were great musicians, who are such an asset in what we can make happen right now than what you did before. So I found a ton just going back and doing that, but it was pretty bad."

In the past, longer session musicians had been solely "weekend warrior" diversions, but in light of changing circumstances they began taking on a more cultural role in Moon's life.

"If you've listened to records for 20 years," he explains, "and almost every time you did it the other end of it was a paycheck, however small, and suddenly the economy

Age-erased all of the ECM Records spectrum. There's a sense of retro space-age uniform in the smooth edges and fading melodies, evoking the rounded surfaces and bold colors of a Kathmandu souvenir, with a hint of vintage Latin reflections.

Far from being a left-handed compliment, the "loosey" aspects of Moon's music are part of the design, inspired by the specific labors in which he spent more a tedious hour during his 1990 *Rolling Stone* book tour sitting in a Starbucks at 18th and 10th, or, he pictures a few birds out toward the Lower East in a new model, he dreams of performing that music at the Berlin.

There's an old hotel in downtown Cincinnati from the 1920s period, "Moon recalls. "Dark black, green and marble on the walls, ornate glass chandeliers, gold mirrors, just dished out. I sat in there and thought, 'Man, why isn't there a band here?'"

As the music started to calibrate, Moon penned a mission statement for his eventual realization. "I didn't want it to be a 'punk record' or just the Wynton definition," he says. "I wanted it to be something that could speak up on you. I had this idea of playing for loaves, writing for people who were not paying attention. If you start from ignorance, what happens?"

Outraged Kevin Hansen, who produced and performs on the CD, recalls the first time Moon launched that longer-than-expected during the making process. "It thought he was kidding," Hansen laughs. "It seemed like a really self-deprecating, self-effacing name that played up the tendency that somebody who didn't have looked on an air would be considered a Dave Koz record or something."

Moon first encountered Moon in his parents' garage in the early '80s, shortly after the parent's then-band, Hoffmanns, was signed to Interscope Records. Their next meeting followed the release of what would turn out to be Hoffmanns' last album, which Moon had derisively proclaimed a review. "He and our last singer got into a really little thing over it," Hansen recalls, quickly adding, "It ended with everybody laughing."

"TO BRING MUSIC INTO THIS OVERCROWDED WORLD THAT'S ALREADY CHOKING WITH MUSIC IS AN ACT OF SOME ARROGANCE."

has so shifted that you can't get a paycheck, the musician is all the stages of grief: Anger, denial, bitterness, movement, all of it. I really wrestled with that, and while doing that I was having this conversation with myself as a musician. I believe music is a life's pursuit. You're not going to die off 20 years of neglect in a short period. But my own was always working. I had had a lot of time of stuff, so I started to sit down at the piano and write."

Moon knew as well as anyone that there's no such thing as a "critic proof" record, but he has animated himself from a certain degree of scorn by naming the wife either there, virtuously into the *Quid* is all about another, a kind of Moon, lounge and the New

Roll. Moon was so caught up in that he called on Hansen to lead an act in the roughness of new of his new music. "They were devoted with those things, but they were so serious and very serious. I'm like, 'Hansen says, 'but the flow of the music and their compositional architecture was really attractive to me.'"

Hansen encouraged Moon to take the songs into the studio, and even offered the services of the rhythm section from his current band, The Frontiers. Inspired by Mike Frank and ex-Hoffmanns drummer Kirk Johnson and bassist Dan Stager. The band was then dished out with percussionist Josh Roberts.

CONTINUED FROM PAGE 11

throughout Brian Oakes

"We worshipped the tunes," Moss says, "and people were not necessarily like, 'Oh my god, this is great music.' It was more like, 'This is great music, but this part that it wasn't like they were screaming and writing with somebody who didn't have anything to offer.' It's being music into this over-verified world that's already chafing with music in its act of being over-verified. That's not what this was. It was a self-assertion, but if we had come out at the other end and didn't have any thing that felt like it was a new way of saying, I probably wouldn't have shared it. That's not a lot of demand for the kind of record, I'm not expecting that it's going to sell a lot, but it's kind of interesting that someone who wrote about music that long as a member of his own."

That aesthetic was, in part, born of the countless hours spent under headphones over many years, an experience which teaches nothing about an ability to listen. That receptivity Moss felt, in key to the reason of any musical endeavor, and one aspect that he feels confident in putting over his own critical role.

"I think [my experience as a critic] was a benefit in the simple, rudimentary sense of open-mindedness. The thing that we as writers need to have when we open the floor at the beginning of the day, regardless of what the writer that we're addressing, is some sort of

receptivity to learn what world the music is in and how it functions in that world. As a much younger person, I played a lot of house shows. I'd be writing songs, I'd be on cruise ships, did a lot of D-level work. And as a musician you get to where you're producing that kind of stuff. I was [jazzed]. But I remember as an example. I can always tell that no matter what the setting is and what he's working with is for an extended, he is listening. He's simply in it and not reacting to what's happening and helping to shape what's happening without using a hedgehammer to do it. He's needed for me."

■ **WHATEVER BENEFIT MOSS'S** critical analysis may have provided, Moss's words that they were intended into the recording process. "His life as a writer was right alongside, like an extra passenger in the car, but it was a silent passenger. It wasn't in any way a locked-down that dictated the flow of the session or the songs. The music was always at the forefront, so nobody was ever trapped inside some sense of being. And this is a really humble guy, he has age didn't get on the way of it. These words certain sense of adventure throughout the project."

Moss has endorsed that adventure, looking at the process of recording, releasing and now performing to support the new CD as a serious musical endeavor but also as something of a research project.

"It was such an incredible learning experience," he says. "It's not at the point of saying that everyone who writes about music should go through something like this, but I think it does illustrate to how hard it is to

besting your own thing without the apparatus of a label to help you. Let's throw that out there in the spirit of offering a conversation about what it means to be a critic, what it means to do the kind of music that country at that time when there's still enormous indifference to anything creative, and music is more questionable than ever before. Instead of writing million hits about how fucking it is to be a musician in America today, why not see what it is?"

There will be a blog, however, through which Moss plans to suggest that discussion, through his experience, and even there he does, which he feels substantially meaningful, and emotional moment — perhaps creative. Still, when the band released the album's release on Jan. 20, Moss will be there as a lesser participant, not as an underdog reporter.

"Part of the challenge for me in turning off all my usual editorial filters," he says. "I spent a lot of time thinking about the time of the instrument, how to get something that had Collins and Wayne in it, which I can't escape as a student of jazz, but then had something of my own backbone. I'm not sure it's there, but that's what I'm trying to do. But the music thing is to not see about fucking up. As a critic you would say, 'Artistic X' or trying for this — does he get it or not? As a player you're trying for this, and you can't care anyone after that. I know what the horizon is, what the goal is, but you drive yourself crazy trying to reach about what you get there." ■

(continued on page 12)

© Moss, Brian Lewis Project CD release date, Jan. 20, 2011, at 10 p.m. ET. CD release date, Jan. 20, 2011, at 10 p.m. ET. CD release date, Jan. 20, 2011, at 10 p.m. ET. CD release date, Jan. 20, 2011, at 10 p.m. ET.



Annenberg
UNIVERSITY OF PENNSYLVANIA
The Youth Annual Reverend Dr. Martin Luther King, Jr.
Lectures in Social Justice

Joining
Tim Wise
Anti-racism activist, writer,
educator and author

Joining
Camille Z. Charles
Professor of Sociology & Education
and Director of the Center for African Studies,
University of Pennsylvania



Wednesday, January 26, 2011 at 6:30 pm
Zimmerman Theatre, Annenberg Center for the Performing Arts,
3680 Walnut Street

Tim Wise is among the most prominent anti-racism voices and activists in the U.S. His most recent book is "Colorblind: The Rise of Post-Racial Politics and How it Threatens America's Future." He is the author of "American Creed and the Place of Color: Ideology, Power, and the Color of America."

Camille Z. Charles is the Director of the Center for African Studies and the Social Sciences and Professor of Sociology and Education at the University of Pennsylvania. She is the author of "Black Death: A History of Racism, Class and Inequality in the United States" and "The Social Origins of Racism: A History of Racism in the United States." She is also the author of "The Social Origins of Racism: A History of Racism in the United States." She is also the author of "The Social Origins of Racism: A History of Racism in the United States."

Bring a general admission + FREE or OPEN to the Public

For more information, contact the Center for African Studies at 215-762-1000 or visit our website at www.africanstudies.org. If you register with us, we will email you a confirmation and a link to our website. We are open to all. The University of Pennsylvania is a public institution and we are committed to providing a safe and inclusive environment for all. We are committed to providing a safe and inclusive environment for all. We are committed to providing a safe and inclusive environment for all.

Something New WEDDING DIRECTORY

CITY PAPER'S BI-ANNUAL WEDDING DIRECTORY SPECIAL SECTION: 3/10/11 & 10/6/11

IT ONLY TOOK A LIFETIME TO FIND THE perfect match.

NOW THEY HAVE A YEAR TO FIND everything else.

citypaper

Contact your Account Manager or call 215-732-6444 • email advertising@citypaper.net

PHILADELPHIA'S NEWEST
SPORTS BAR AND RESTAURANT

Red Zone

OLD CITY | PHILADELPHIA

**GRAND OPENING
WEEKEND**

JANUARY 21-23

**MUSIC BY
DJ IMPULSE AND DJ DNIAL**

INFORMATION AT REDZONEPHILLY.COM

Sponsored by:

SOUTHERN COMFORT
ALWAYS DRINK RESPONSIBLY.

RED ZONE | OLD CITY | PHILADELPHIA | 38 SOUTH 2ND STREET

Show them you
love them...

CITY PAPER presents what to give
and where to take your special loved
one(s) this Valentine's Day.

Showcase your restaurant or
gift ideas to more than 380,000

City Paper readers in our

VALENTINE'S DAY GUIDE

appearing on February 3, 2011!

PUBLICATION DATE: February 3

SPACE DEADLINE: January 28

For more information: 215.825.2496



1-800-722-3669

www.racenow.com

customerservice@bertilrees.com

**Think Spring!
Think Savings!**

Paxon Int'l Raceway • Virginia Int'l Raceway • Kentucky Speedway



Savings up to 20% on select programs

New Jersey Motorsports Park • Grand Prix Motorsports Complex

Programs for all interest levels:

From 1/2 Day Schools to 5 Day Race Weeks

the Bertil Rees Racing School has a program for you.

1-800-722-3669 • www.racenow.com

ice pack
100% Approved[illegible][illegible]

© 2000-2001 Springer Ltd

a&e arts music movies mayhem



BLUE VALENTINE
Grace Gungor gets
to the heart of her
character's mission.
"She is mad, mad, mad
and not a saint."

THE UNIVERSITY OF CHICAGO PRESS

[Shouting]

GRACE UNDER FIRE

One of Eugene O'Neill's roughest roles transforms one of Philly's toughest talents.
By A.D. Amorosi

“I feel like I’ve moved whenever I get a job at the *Ardies*,” says veteran Public Enemy Grace Golewiewska, who took time out from rehearsing Eugene O’Neill’s *A Moon for the Misbegotten* to talk about her role as tough-as-nails stage mom Herta. The Bay Area’s *Ardies*—winner has been on this company’s stage at least 10 times before. “I think that makes my 33rd show, actually,” she says. “O’Neill? Oh my way of his house.” The time around, she’s really hit the jackpot: Golewiewska’s part of the *Ardies*’ first-ever shot at the original O’Neill oeuvre, under director Matt Pfeiffer. And it’s no walk in the park.

City Fiercer: Jessie Hagen is one of O'Neil's roughest characters—hard talking, sharp-edged, highly physical, dominating yet nurtured. How'd you get inside her head?

Grace Quigley: I started listening to the *Focus on Hope* about a month before my husband died. I changed my workout and weight-lifting regime to build up strength. I dyed and permmed my hair, grew all my hair in — legs, underarms, eyebrows — and rehabbed my teeth to make me as close to O'Malley as I could on parole. Plus, I and the machine department added podding here, revealing fresh teeth. I asked my husband to teach me how to hold an axe so I

could chop wood on stage. I wanted to do some man's work during the first act, not just sing beans and weeps. I don't think this is really what you are asking.

GG: As for the inmates, I am part of one. All American women are. I think we think we're less than we are—toe fat, too thin, too fat— and work hard to keep corporations and families thriving at our own expense. We stuff our real voices down and hide behind masks to survive and avoid pain. Abuse's creek of control is different from

"We stuff our real voices down and hide behind masks to survive."

more — when I run away, I find my feet make up all slowly and stretched. She is mad, mad, mad. I like that she is flawed — she's not a saint. I just try to sleep and stay there and have myself absorb her reality. I love my job.

Where you good at shopping now?

Q9: I have had some good schooling, and I am getting better. Chopping is not too long — bang, bang, bang, so no more what anyone says — so we worked it so I make the kneeling into a... The main thing I've mastered is constructing my core for all the physical work I do on stage.

Q: You must be entertained.

FAQ: Totally dead, yet Lynn's left as large and it works on the mobile of

www.copyright.com

fairmount
art center

215-765-ARTS
2181 Olive St.
Philadelphia
Adults: 1 Hour worth
of fun and learning!

**Classes & Workshops
beginning in January**

**Art Classes for
Adults & Kids!**

**Music Classes
for Kids
Ages 5 & yrs.**




www.fairmountartcenter.com

Life changes. Your insurance should keep up. That's our stand.



Whether you're celebrating a new baby, marriage or retirement, it can help you with your changing insurance and financial needs.

Thomas Stephenson
215-564-6336
3001 Walnut St.
Philadelphia
—stephenson@allstate.com

Allstate
an insurance company
200 Years of Service

Allstate Insurance Company is a member of the Allstate Insurance Group. Allstate Insurance Company is a member of the Allstate Insurance Group. Allstate Insurance Company is a member of the Allstate Insurance Group.

↑ **Crane Under Fire**
Accidental Homeage III

"I know what that tie is between a devil and his dam."

the night. My throat is sore. Pinaf wants my nose pierced lower and has erased any natural morality I have in this kind of brutal text. I am leashed and — just bear up. Whatever. Since we won't be rehearsing all day — it will only be once or twice a day that I'll visit the darkness of the play, instead of staying myself as it all day long. I'm grateful to have a husband who is full time with housework and making dinner for the kid. I will get up at 6:30 to get breakfast and everyone out the door. I told myself it's OK to skip the gym for a few weeks since the play is weekend enough. Interestingly for me, who loves a glass of wine at night, I can't drink at all with this one. It is no big — like a black freight train that I'm trying to pump, and comically I find myself secretly under her smoking while I have to keep my head clear just to stay on track.

CP: Is there a particular passage in *Life's a Gas* that sticks with you?

OD: There are some key lines for me, many of which Jim [played by Eric Blom] says, not me. He talks about how he and I are out from the same cloth and we can't live a lie to ourselves like so

arts & entertainment

people. He ends the line with poetry and then if I don't hear some ghosts calling to me for my that speech. I know what that speech is in between a devil and his dam. I am wrapping a little now just thinking of it — brainstorming. That one is essential, and Eric does it so well. *Stingheim* me.

CP: Do you play Jim in some-one looking for redemption, or shaking herself from him?

OD: She is looking for love and acceptance. Lots of fun, scared sh*t out of it at the same time. That girl does not keep herself from being hurt. She opens her heart up with a hope, and her hopes get smashed, and then she picks up the pieces and keeps going.

— odan@theaterpaper.net

A Month for the Shakespeare race
through Feb. 17: 801-844-4444
Theatre Co., 401 S. Second St., 215-522-1222, www.theatreco.org

2010/11
SEASON

Dance Celebration

Experience the next generation of "it" choreographers this spring at the Ansonberg Center!

Keigwin + Company

JAN 20 – 22

**Monica Bill Barnes & Company
and Kate Weare Company**

FEB 10 – 12

Asszure Barton & Artists

MAY 5 – 7

Dance Celebrations presented by
Dance Alliance and the Ansonberg Center

**NoXi Generation Dance Package
3 SHOWS FOR \$60!**

Ansonberg Center for the Performing Arts
215.676.3986 AnsonbergCenter.org

ENROLL TODAY!



**Classes for Adults, Kids and Teens
Spring Semester Begins Jan. 31!**

The Theatre School at!
WALNUT STREET THEATRE

CALL NOW TO REGISTER: 215 574 3550 ext. 510
REGISTER ONLINE 24/7 AT WalnutStreetTheatre.org

CONGRATULATIONS TO THE FINALISTS OF THE 2011 KNIGHT ARTS CHALLENGE PHILADELPHIA

We believe the arts inspire and enrich communities and that your innovative ideas can make an impact. Knight Foundation has committed \$9 million over three years to support Philadelphia's steadily rising arts scene. We asked one simple question: "What's your best idea for the arts in Philadelphia?" 1,952 of you responded with inspiring ideas; 63 became finalists. First-year winners of the citywide challenge will be announced later this year.



Knight is a registered trademark of the John S. and James L. Knight Foundation.

Our 2011 finalists are:

African American Museum in Philadelphia

Al-Bustan Seeds of Culture

American Urban Collective

Art-Reach

Art Sanctuary

Arts in Schools Collaborative

Asian Arts Initiative

Astral Artists

The Barnes Foundation

BalletX

Black Pearl Chamber Orchestra

City of Philadelphia, Office of Arts,

Culture and the Creative Economy

Community Education Center

Crane Old School

Create In Situ

Dance/USA Philadelphia

Darla Jackson

Delaware River Waterfront Corporation

Fairmount Park Art Association

The Franklin Institute

Fresh Artists

Gershman Y

Greater Philadelphia Cultural Alliance

Hidden City Philadelphia

Indy Hall

Intercultural Journeys

Isaiah Zager

Jason LaMonaca

Kathleen Bonanno

Kimmel Center

Lantern Theater Company

Library Company of Philadelphia/

History Making Productions

LiveConnections.org

Mann Center for the Performing Arts

Mighty Writers

Nato Thompson

New Kensington Community

Development Corporation

Nichole Canuso Dance Company

Opera Company of Philadelphia

Pennsylvania Ballet

Philadelphia Chamber Music Society

Philadelphia Cinema Alliance

The Philadelphia Education Fund

Philadelphia Film Society

Philadelphia Folksong Society

Philadelphia History Museum

Philadelphia Live Arts Festival and Philly Fringe

Philadelphia Mural Arts Advocates

Philadelphia Museum of Art

The Philadelphia Orchestra

Philadelphia Theatre Company

Philadelphia Youth Orchestra

Philly Youth Poetry Movement

Pig Iron Theatre Company

Please Touch Museum

Taller Puertorriqueo

Temple Performing Arts Center

theartblog.org

Theatre Alliance of Greater Philadelphia

Tiny Dynamite Productions

University of the Arts

Vox Populi

WXPN Radio, University of Pennsylvania

Visit KnightArts.org for more information.

A project of the John S. and
James L. Knight Foundation

Reflexology
Classic Massage
足底反射-最佳按摩

- Free Parking
- Great after a workout
- Facial Beauty

PROFESSIONAL SERVICE: 111 N. MALL AVE. Bala Cynwyd, PA 19004
Tel: 810-567-2370

Major Credit Cards Accepted

DO IT TODAY

WHAT ARE YOU MISSING OUT ON TODAY?

ONSHUK LIST

ONLY AT CITYVIEL RETIROS. IF YOU

SIZE MATTERS
SPECIAL MEMBERSHIP OFFER:

Purchase a 20 Session Personal Training Package,
Get a 3 Month Membership FREE
Give The Gift That Keeps On Giving!

Enroll us at:
info@fitinphilly.com

JOIN US @ FACEBOOK: 215-388-3333. HTTP://WWW.FITINPHILLY.COM
4415 Chestnut St. Suite 201 Philadelphia, PA 19104
*Offer good for new members only *Expires 1/31/2011

ABI
THE ARTS BUSINESS INSTITUTE

**LEARN HOW...
to Craft Your Art
into a Successful Business.**

VISITING ARTIST PROGRAM at the
BUYERS MARKET OF AMERICAN CRAFT
BUSINESS SEMINARS FOR ARTISTS

Feb. 17 to 20, 2011
Pennsylvania Convention Center
Philadelphia, Pa.

REGISTER TODAY!
www.artsbusinessinstitute.org

JEWELRY • GLASS • MIXED MEDIA • FIBER • WOOD

re:VIEW
Picturing the Virtual Art

BIG BANG THEORY

ALTERATIONS/UNITED GROUP OF GALLERY ARTISTS | Through Feb. 3, Leeks Gallery, 800 Rock Avenue, Square South, 234-408-1000. artgallery.com

► THE TWO GROUPS of work on view this month at Leeks Gallery are typical — in different ways — of the post-holiday season. Most pieces in "Alterations" (pictured), a group digital media show on the main floor, curated by visual artist Peter Campar, are two-dimensional takes on ordinary homes. Institutions may be interested, but few individuals would consider buying these pieces. Upstairs, more people will find things they'll love to own, but the second bag of visually interactive landscape-related paintings is not completely light. Indeed it even has a real title.

Of course, a sophisticated viewer who has absorbed generations of video and digital artifice, occupies the physical and conceptual center of the group show. The videos he presumes have an aesthetic, recent or inherited, landscape composed of ever-shifting, layered but squared-off elements in a monochromatic scheme. It's impossible not to respond to them.

In contrast, one recent installation of digital prints by Napoli Collano-Llorens, "Apogee," is only modestly interrupted. The work relies on the predatory or corrupted speech, generally constructed to reflect an overstated emotional state. But any sense of urgency is lacking. In a room populated by lively, active images, the installation prints more serene as a meditative exercise.

In the case of Kathleen Greaves, the manipulation of a specific vocabulary of static imagery (overlaid, shifted, jittered) toward diverse scattered compositions suggests a sensitive Greaves' real point may be that repeated images arbitrarily merge into linguistic codes. We expect them to tell a story, never make one up.

Not with a whisper but a bang is Jason Verano's pairing of a sculpture and painting — a minimalist pictogram of a river — with macroscopic low-tech video that isolates text. The result seems to be a rigid border-crossing in Arizona. Naturally, the installation has acquired an entropic and narrative content and energy from the recent shootings in Tucson.

Beryl Korot's 18-minute tent-based *Flowers (Nightings)* is digital videos in the most compelling workshop it from Computer. Korot uses Nightingale's own words to build a poetic sense of acceptance, dedication and honor that is not generally dependent on logic, narrative images or even complete sentences. A flowing, turbulent but still like setting effectively weaves the piece.

Upstairs, left on the paintings by Pat Starr — at 70-plus inches tall, which is taller for her work — seems to echo the energy of Korot's video in bold, evocative past years of paint. All the paintings are large. The scale of space still offers a perspective that permits the transformation from abstracted scenes of color into recognizable imagery, before the paintings descend again into abstract patterns of color for good sense. We appreciate that.

We expect a story, so we make one up.

Installation in Doree Shook's window *Nasarak* depicts it. It tells in the flowing power of a spatial message encompassing the human experience that word and movement are geographical.

See us straight edges define dark and light shapes to the Jacobus Berlioz's *Brindley and Paul* in a series of abstracts entirely superimposed on nature. The most thought-provoking work, though, is Kate Wright's *Green*. In this over the top, thick, smokes of red glitter more sparkling more on tree branches. The painting's glaucous and generic character, left on gallery visitors struggling to articulate how its beauty might be distinguished from the shallow attention of Thomas Kinkadee, whom she regards as the last century's worst artist. Beryl, Clement Greenberg, regarding such distortions is false.

(By Peter Dinklage)



full exposure
John Verheese sees what develops

arts & entertainment

SCHOOL OF LIFE



OFF CAMERA | Through Feb. 18, Plecker Ollman Gallery, 3000 Walnut St., Ste. 300, 215-545-7940, pleckerollmangallery.com

LIVWATWAP'S PACKAGES And sifting through frames stacked in the back room of Plecker Ollman Gallery, director Amy Adams describes one new exhibit as "absolutely wrong and beautiful."

Opening tonight, "Off Camera" is a compelling survey of nontraditional photography from the 19th to present. Posing little-known, self-taught artists alongside high-profile, heavily schooled photographers, it explores the subterranean dialogue between the two camps. This work isn't just alternative process, it's alternative process.

"I always thought of photography as very precise, perfectly printed, as fast as the camera, you don't touch the work with your fingerprints," notes Adams. "This is the only place of that."

After seeing the work of Cuban artist Manuel Tizol at New York's International Center for Photography last spring, Adams says she was inspired to stage a similar show. A studied positivist, Tizol would self-taught when it came to photography. He built his own camera and took pictures of unknown women in his hometown of Havana, printed off-focus and cropped awkwardly to just their legs or chests. It's repulsive as well as transformative, and Adams says he was drawn to it by the intense defiance of racial coexistence.

Two of Tizol's photographs show as "Off Camera," along with work that similarly depends on other rules of photography. A dozen panels are by Joe "60,000" Murphy, a Chicago caber who had a penchant for getting his snapshots taken with friends from he encountered on the job — from Charlize Heston to Grace Kelly to a four-star Army general. After getting the shots developed, he would write on top of the print — an eulogized pen — identifying each person, sometimes standing in for eyebrows, or filling in contours that might be lost in an over-dark exposure. When he was working with an odd-shaped frame, Murphy cut the image to fit. He found a location, he would either be a sex up, he cut out himself and whenever he was shot with, and printed them in the new areas.

My Wilson also started himself into a job

able women — in her work, and in her life. Her first mother The Baltimore graduate turned into the Chelsea Hotel at age 63 to live on her own. Her Baltimorean Parsons came college her then into women from history. In *Secret Presencing* *Myer*, Wilson meticulously stands in a painting of an Old Testament saint. Likewise, Lee Goble took photo booth images of herself adopting different thriller-store personas and used them as a (super) bright watercolor. And as rather than look entirely at the self-image, "Off Camera" brings in the work of contemporary artists and photographers working on similar topics.

Like Goble, John Wood wants small black-and-white photos that longer, highly selected work. *Roads and Rivers* blends tightly images with faces that are gentler to negative, as photographed to the point of distortion, creating a

"Absolutely wrong and beautiful."

watched out, journal *document*

Lethe Wilson's photos of moody trees and crypts (pictured) are recorded on aluminum, then sprayed with data of colored paint at each inch. Adams: A stack of rolls found in the Appalachian Trail drops with purple, the orange rods of Reyes Canyon have one single, silver dot at center. Like Murphy, Wilson shows no fear of leaving direct marks on her image.

Brian Stoltz Reich takes this step further, covering up landscape photos on found book pages with mysterious cardboard rectangles. The overlaid shapes in *Two Side Prints*, one *Shocking Cat Tanager* could be two almost perfect grates, at once evokes camouflage, where the steel print may be blocked out, a frustrating meaning piece of information.

It doesn't seem right, but it's hard to look away.

(John Verheese is a writer for *the*)

GOING OUT OF BUSINESS SALE!



blue lotus

EVERYTHING MUST GO!

Handmade Paper • Antiques • Cashmere Shaws • Silver • Handbags • Carpets
111 S. 12th St., Phila. PA 19107 215 545 2600



RECRUITING:

Non-smoking, Caucasian women between the ages of 40-60 needed for study on sensitivity to smells.

One visit at the Monell Center lasting 2 hours. Compensation provided.

For more information, call 267-514-4817.

HEALTHY MEN AND WOMEN

SNBL Clinical Pharmacy Center in downtown Baltimore is enrolling healthy men and women, ages 18-55, in a clinical research study.



Participants will be asked to attend over a three week period:

- ✓ 1-2 screening visits, and, if needed,
- ✓ 1 additional visit
- ✓ 1 phone call

Eligible participants may receive up to \$525 in compensation for time and travel.

Call now to see if you qualify: 1-866-766-8839 (not toll)
E-mail: recruit@snbl-clpc.com

SNBL



FIRST PERSON

STORY SLAMS

Tells a story! Reads a story! Tells a story!

When: January 25th
Doors at 7:30PM, Slam Begins at 8:30PM

Where: L'Eglise, 6th and Bainbridge Sts.

Theme: Beasts

21+, \$4 W/ID Drink Specials
\$10 at the door, \$8 for First Person Arts Members
Visit www.firstpersonarts.org for more info

[rock/pop]

DOUBLE DARE YA

Philly's Trophy Wife puts sound to the fury.
By John Vetters

Trophy Wife is a two-handed dragon. Fierce guitar and furious drums, unrelenting and driving. Two complementary voices, sometimes they sing, sometimes they scream. A pair of queer women writing in an intensely personal manner—a lyric from their standard-bearer “Cat and Dog” goes, “Am I less your daughter? Am I more a stranger?”—resulting in songs that can also have applications to broader audiences. This duality is reflected in the title of Trophy Wife’s debut full-length, *Between Fairy Comrades* of two D.C. transplants, drummer Katy Otto (Katie Perry Records founder, formerly of Del Coello) and guitarist Diane Fogless, the Philly band is heading into a busy winter itinerary that includes an appearance with Danceswithbears Plus (Starlight, Belmont, Jan. 27), an after-party gig where Otto sits on a discussion panel with Kathleen Hanna (Ricky Weston House, Feb. 8) and a set at the Barbary this weekend.

City Paper: You’re what I’d describe as a power duo. Raw and heavy instruments, clear and prominent vocals. Why do you favor that means of expression?

Diane Fogless: The connection between us is so intense and honest that it is best conveyed, manipulated and stirred out with not much more than our two voices, and our instruments. It’s more than a band, it’s a relationship. I don’t know if emotionally it would be as authentic if there were other folks involved.

Katy Otto: There is no primary singer or it is and it is the first time I



Trophy Wife: KATY OTTO

we included a lyric about. **OP:** Our lyrics are—kind of like an essay or thought-out journal entry. We spend a lot of time talking about these and often write them collaboratively but a lot of what we’re thinking and feeling is as present in the sounds and notes of our instruments.

OP: The songs come from a strong feminist and LGBT-conscious perspective. What else would you hope listeners get from them?

OP: We often find ourselves in situations that remind us that we are queer women in and out of sexual consciousness. It’s kinda hard to forget when you’re different.

KO: We definitely prioritize making music that queer people and feminists feel culture in. But we also like playing heavy to men, and that means we play with a lot of dudes.

OP: I guess a lot of our songs are about survival and deciding for yourself what that means, why they’re fighting for a world at the job where you’re being exploited or figuring out how to be a good single mom, or learning how not to default to toxicated pol-

have done a band where we discuss every lyric and every placement of vocal arrangements.

OP: Being a two-piece makes it more possible to be somewhat experimental with our songs—with their flow and their structure.

OP: Does the clarity of your vocals allow more focus on the lyrics?

There’s a lot of substance in them—social, political, personal.

KO: We don’t want our words to be covered, definitely—that is why

arts & entertainment

terms of self-destruction.

OP: You reworked your song “Cat and Dog” in reaction to Tyler Clemente’s suicide. How has it been received?

OP: I was writing for myself in response to all the queer youth that committed suicide in 2010, and then we realized it kind of fit with that other song we had, which was actually, among other things, about coming out to my family. It actually has developed into its own song, called “It Gets Better.” While I have been excited by the “It Gets Better” campaign getting a lot of coverage, I think Katy and I have been much more inspired by the number of queer youth around the country talking about what it takes to make things better.

KO: A lot of people have a lot of stuff to say—more people get angry, have intense feelings, we like to listen. We like to create space when talking about frustration and being in a homophobic world is valid and relevant. (Katy and Diane sing a snippet out)

• Trophy Wife plays Dec. 20, 27, 7 p.m. \$20 with Merchandise and Universal Record of Monogamy. Barbary, 861 Franklin Ave., \$77-\$85. 5415, trophylife.com.

Are you 55 or older and interested in participating in research?

The University of Pennsylvania Minority Aging Research Center for Community Health (MARCH) invites you to enroll in a registry. For more information and to find out if you are eligible to enroll, call **215-746-8429**.

Penn Medicine

JANUARY 19 through MARCH 17

IN PHILADELPHIA EVERYONE IS READING

2011

ONE BOOK
ONE PHILADELPHIA

NINE INSPIRED WEEKS
OF DISCUSSIONS, PERFORMANCES, AND FILMS



Join Philly's biggest book club
at freelibrary.org/onebook

Walmart

PECO **WIRELESS** **WIRELESS**

movie shorts

FLAMES ARE GRADED BY CITY PAPER CRITICS A F



The Company Men

+ NEW

THE COMPANY MEN

Floating eyelids, hand-wringing Americans facing harsh realities in every standard of society, *The Company Men* has all the makings of a valiantly spent, brown-knocked-in tear. Western director John Wells sets out to put a human face on the country's current economic woes, with Scott Aflack (Chris Cooper) and Timmy Lee Jones as their men of corporate guile descending. Aflack is the over-the-hill CEO of a young family and a President in the garage. Cooper the hard-as-rock senior-level who rose from factory floor to executive suite. Both have been defied by their careers, finding themselves facing uncertainty as winds as fast as when their past slips away. Jones, though, has lost his faith even before losing his job. Visually entangled in a sparse office at work under steadily overcastened conditions at home, his story for the one man left who can still recall the company's earlier simpler days—and that includes its founder, his boss and best friend (Craig T. Nelson, the perfect picture of a leader whose sense of his own mistakes is permanently filtered through that old-fashioned belief). The performance here the same life into what is an increasingly abstract period of corporate culture out of control, especially Kevin Costner as Aflack's working-class lead. Therefore, if there were a star to real robust leadership in Wells' confusion, perhaps inevitably for his years as spouse television, we (and, by the way, these characters suggest a more complex reality). —Shawn Brady (Hill, Best Post)

THE ILLUMINIST

Chained with moral magic and streetwise fantasy, Kyle MacLachlan's *The Illuminist* would be a difficult even if it

didn't match the legacy of the great Jacques Tati. (Recent art films are not the only script by the late master; Chomsky's animated movie follows a beautiful response named "Tati's World" (this last a somewhat less subtle, whose skills are equally becoming obsolete). Considered a king by his job best combined with flashy cars and gleaming teeth, he depicts his act to most-wonder women, carrying a single national paper proclaiming his job. But when a young politician takes him to the red thing, he makes the choice to rewrite his last belief. The plot theme that runs through great Tati films like *M. Hulst's Wedding*, *Mon Oncle* and *Play Time* are started plenty enough, but Chomsky's theme thinking is so subtle that it's his last moment of silence. Tati's last morning for the past is believed by his fascination with the art of modernity, but Chomsky is surely watching. The movie's sentimentality is unexcused, even tiresome, slipped on its great choice as these moments were enough to get the job done. Chomsky's *Triumph of Belleville* was mostly great, but at least his disinterested behavior was presented as such. Sparkling the page with song does not suggest the experience. —Shawn Brady (Hill, Best of the Year)

NO STRINGS ATTACHED

David O'Russ. Brady's return of singer and actress (ABC's *Cherry Hill*, *USA House*, *USA Network*)

SUMMER DAYS

When the key to creating a period of a year by means of the form of real games with incredible rules and motifs problems to complex they create new worlds, there's no doubt that *Summer Days* is a great work of fiction beyond even the usual summer movie (and yes, the movie takes you the girl). But who's he often a lovely designed,

"You don't have to be a country fan
**TO LOVE THIS
MOVIE."**

Jeff DeMunn • WL, FM, L, L, L

**"GREAT MUSIC,
AND GOOD TIMES.
You'll love it!"**

Steve Edwards • FOX-TV

OWYNETH PALTROW TIM MCGRAW GARRETT REDLUND LEIGHTON MEESTER



COUNTRY STRONG

"The entire cast is phenomenal.
THE MOVIE BLEW ME AWAY!"

Dean Whipple • FOX, FM, L, L

Country Strong is a new movie from the creators of the hit movie *Country*. It's a love story about a young woman who falls for a country singer. The movie is set in the heart of country music and features some of the best country music ever recorded. It's a must-see for anyone who loves country music.

Check local listings for theaters and showtimes

© 2011

the agenda
LISTINGS@CITYPAPER.NET | JAN. 20 - JAN. 26
[embracing uncertainty]



FRONT THE SPOT: Brian
Sexton's Jack Nick-
off is 15% anniversary
coupon, Jan. 20-23
at the Art Park.

[illegible]

together a program that includes something from all listed or completed works, including 2030 Love, Rita's *His Secret Heart*. As for the last three quarters, Glendine looked in March 1992. She said it was a struggle to even discuss a work in progress and holding off "I'm not sure," he says. "The genre was to me if I can make it better to flow I put it on the shelf." From needs a perfectionist, expect nothing but the best.

Business, Founder of the influential ensemble *Musica*, which counted William Parker and Roy Campbell among its members. *Musica* has never enjoyed the free-lance exploratory density that has endeared its other, which will find the latest expression with bassist Bill Grosse and drummer Chad Taylor.

—(38 years) thirty

Boys n' Girls (Columbia) takes a subtle postmodern twist on a genre of parts and the rest on a hospital bed. Denver Duvall (Shuler) and musical director Melissa Dugally's charming, low-budget production superbly brings Corbin's hopes and fears to life in an intimate audience-on-stage configuration on the PA House stage...there only one caveat, since they'll clearly need more seats.

—Black Codes—

Sometimes, with options rolled up a set as their group-park after-ages Condo Parks or as Dump, the long running, lately dormant, home recording project of former James McNew, a selected home starting with "B," as a Q&A session. There's about 12 different shows we'll get to watch. I believe he has more than a dozen other episodes — whether they're present or an unpublished or even not.

4. Data Collection

ing in the South? But there's something about the way that the diaphragm, like a warm trace on a mid-winter night, has to be cold with Bessie and her head like Shamus on the North Star tonight, and don't worry about the ever-growing steady glass. The Nashville bounce of North Lawrence Midnight Rangers will get the blood flowing plenty.

—William Shakespeare

Ther., Jan. 20, 1 p.m., 20, with North
Lawrence Midland Niagara, Grand and
Hart and Statute Rivers, North Star
Riv. (S. 20) (North Star, 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033

THE VICTIM

1.20

References

➤ BRIAN SANDERS' JUNK
How do you combine 10 and three-quarters years of experience in dance? If you're Brian Sanders, you make sure not to leave anything out. To recognize this unusual, Sanders has

© Joseph A. Borkowski

June 2003 *Est. J. Mar. Sci.* 60:1
© 2003 Est. J. Mar. Sci. 60:1
www.elsevier.com

© 2000 Blackwell Science Ltd

+ JEMEE
MONOCTONIC

While many a veteran of his or her favorite YouTube videos have traveled the globe — usually as well as geographically — from those legendary freeways, unsurprisingly get themselves, James McCloud's new, pointing and to any website that does it.

[theater]

➤ A NEW BRAIN

Don't miss *Plays & Players*, an a promotion of *A New Reason*, the midlife-crisis 1985 William Fox musical about two harrowing female friends with death on an ill song story of a congenital condition, "intermittent malfunctions" for instance, it's hard expiring a conspiracy — making the great situation more like a trial I and inspiring that a woman could. Brenda Novine's *Garden* is a songwriter struggling to share and access for TV (hey, Mr.

(results group)

+ YO LATENGO

Now *Johnny's* beloved, unassuming heartthrob, ever-lucky threemane has become of the rock's most dependable hits for well over two decades now, but for those current, sure he looks off here to night they're throwing all that aude and embracing anemity spending a whole on stage to determine the front of each one

© 2004 Blackwell Publishing Ltd

+ JULIA RAINER
AND THE SHINERS

Julia Tanner will be with you. With an air of mystery and tenderness the South Paddy singer just evoked images evoked the roving ghost, talk of *St. Homepower* ("Lassman"), the androgynous *Queen of Arctony* ("Spinning the Wheel") and the love the so-called *St. Homepower* ("Lassman").

CONV=

1.21

© University of Toronto 2011

+ SACHAL
SACHAL SACHAL

On the other hand, the authors of the study also found that the use of the Internet for health information was associated with a higher level of health literacy. This finding is consistent with the results of other studies that have shown that the use of the Internet for health information is associated with higher levels of health literacy (e.g., [10, 11]).

[the agenda]

Southern bar scene as the modern-day equivalent of postwar's vibrant, raucous atmosphere, with a casual, no-frills, time-averse, laid-back feel and just a hint of boisterous edge. He lets loose his own Rocky Horror on an already raucous '70s bar.



Karen St. John, "let's do the most part, whether accompanying Monk, Rodgers and Hart or his own band's original, standards projects on a pop songbook, collected with a few Age opportunity.

—Robert Givens

At 11:30 a.m. and 7 p.m., live with various releases of 1993, Philadelphia Museum of Art, Philadelphia Parking, 215-762-8400. Philadelphia Parking.

[Festivals]

PIGALLE CIRCUS

For this year's benefit back, the producers at Pig Live Theatre Co. combine the dramatic whimsy of *After the Winter* with the offbeat street of a Victorian saloon house, creating a new circus that'll thrill. Told by the author's father, the story is set in the circus of the 19th century. The circus is a story of a circus, told by the author's father, the story is set in the circus of the 19th century. The circus is a story of a circus, told by the author's father, the story is set in the circus of the 19th century.

—Eric Schuman

At 11:30 a.m. and 7 p.m., live with various releases of 1993, Philadelphia Museum of Art, Philadelphia Parking, 215-762-8400. Philadelphia Parking.

SATURDAY

1.22

[rankings]

BAND NAME

One of the most popular rated greatest records you'll

have Road House's debut, full length *Breakfast Club* is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category. The album is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category. The album is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category.

—John Johnson

AMERICAN CHAMELEONS

If there's a new music scene in the making, you're in for a good time. The band's new album, *Chameleon*, is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category. The album is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category.



—Eric Schuman

More than just a bar, it's a place for a search of something new, all of which are new. Recent CD Parkin last week earned an "A" in the "Best New Music" category. The album is a re-release of garage rock tracks and punk music. Recent CD Parkin last week earned an "A" in the "Best New Music" category.

\$2 TACOS EVERY SUNDAY from 7-Midnight!
GREAT FOOD AND BEER AT SURPRISING PRICES
HAPPY HOURS 4-7
Salsa, Queso • Whole • All Day Long
Dinner • 11-12 • 13-14 • 15-16 • 17-18 • 19-20 • 21-22 • 23-24 • 25-26 • 27-28 • 29-30 • 31-32 • 33-34 • 35-36 • 37-38 • 39-40 • 41-42 • 43-44 • 45-46 • 47-48 • 49-50 • 51-52 • 53-54 • 55-56 • 57-58 • 59-60 • 61-62 • 63-64 • 65-66 • 67-68 • 69-70 • 71-72 • 73-74 • 75-76 • 77-78 • 79-80 • 81-82 • 83-84 • 85-86 • 87-88 • 89-90 • 91-92 • 93-94 • 95-96 • 97-98 • 99-100 • 101-102 • 103-104 • 105-106 • 107-108 • 109-110 • 111-112 • 113-114 • 115-116 • 117-118 • 119-120 • 121-122 • 123-124 • 125-126 • 127-128 • 129-130 • 131-132 • 133-134 • 135-136 • 137-138 • 139-140 • 141-142 • 143-144 • 145-146 • 147-148 • 149-150 • 151-152 • 153-154 • 155-156 • 157-158 • 159-160 • 161-162 • 163-164 • 165-166 • 167-168 • 169-170 • 171-172 • 173-174 • 175-176 • 177-178 • 179-180 • 181-182 • 183-184 • 185-186 • 187-188 • 189-190 • 191-192 • 193-194 • 195-196 • 197-198 • 199-200 • 201-202 • 203-204 • 205-206 • 207-208 • 209-210 • 211-212 • 213-214 • 215-216 • 217-218 • 219-220 • 221-222 • 223-224 • 225-226 • 227-228 • 229-230 • 231-232 • 233-234 • 235-236 • 237-238 • 239-240 • 241-242 • 243-244 • 245-246 • 247-248 • 249-250 • 251-252 • 253-254 • 255-256 • 257-258 • 259-260 • 261-262 • 263-264 • 265-266 • 267-268 • 269-270 • 271-272 • 273-274 • 275-276 • 277-278 • 279-280 • 281-282 • 283-284 • 285-286 • 287-288 • 289-290 • 291-292 • 293-294 • 295-296 • 297-298 • 299-300 • 301-302 • 303-304 • 305-306 • 307-308 • 309-310 • 311-312 • 313-314 • 315-316 • 317-318 • 319-320 • 321-322 • 323-324 • 325-326 • 327-328 • 329-330 • 331-332 • 333-334 • 335-336 • 337-338 • 339-340 • 341-342 • 343-344 • 345-346 • 347-348 • 349-350 • 351-352 • 353-354 • 355-356 • 357-358 • 359-360 • 361-362 • 363-364 • 365-366 • 367-368 • 369-370 • 371-372 • 373-374 • 375-376 • 377-378 • 379-380 • 381-382 • 383-384 • 385-386 • 387-388 • 389-390 • 391-392 • 393-394 • 395-396 • 397-398 • 399-400 • 401-402 • 403-404 • 405-406 • 407-408 • 409-410 • 411-412 • 413-414 • 415-416 • 417-418 • 419-420 • 421-422 • 423-424 • 425-426 • 427-428 • 429-430 • 431-432 • 433-434 • 435-436 • 437-438 • 439-440 • 441-442 • 443-444 • 445-446 • 447-448 • 449-450 • 451-452 • 453-454 • 455-456 • 457-458 • 459-460 • 461-462 • 463-464 • 465-466 • 467-468 • 469-470 • 471-472 • 473-474 • 475-476 • 477-478 • 479-480 • 481-482 • 483-484 • 485-486 • 487-488 • 489-490 • 491-492 • 493-494 • 495-496 • 497-498 • 499-500 • 501-502 • 503-504 • 505-506 • 507-508 • 509-510 • 511-512 • 513-514 • 515-516 • 517-518 • 519-520 • 521-522 • 523-524 • 525-526 • 527-528 • 529-530 • 531-532 • 533-534 • 535-536 • 537-538 • 539-540 • 541-542 • 543-544 • 545-546 • 547-548 • 549-550 • 551-552 • 553-554 • 555-556 • 557-558 • 559-560 • 561-562 • 563-564 • 565-566 • 567-568 • 569-570 • 571-572 • 573-574 • 575-576 • 577-578 • 579-580 • 581-582 • 583-584 • 585-586 • 587-588 • 589-590 • 591-592 • 593-594 • 595-596 • 597-598 • 599-600 • 601-602 • 603-604 • 605-606 • 607-608 • 609-610 • 611-612 • 613-614 • 615-616 • 617-618 • 619-620 • 621-622 • 623-624 • 625-626 • 627-628 • 629-630 • 631-632 • 633-634 • 635-636 • 637-638 • 639-640 • 641-642 • 643-644 • 645-646 • 647-648 • 649-650 • 651-652 • 653-654 • 655-656 • 657-658 • 659-660 • 661-662 • 663-664 • 665-666 • 667-668 • 669-670 • 671-672 • 673-674 • 675-676 • 677-678 • 679-680 • 681-682 • 683-684 • 685-686 • 687-688 • 689-690 • 691-692 • 693-694 • 695-696 • 697-698 • 699-700 • 701-702 • 703-704 • 705-706 • 707-708 • 709-710 • 711-712 • 713-714 • 715-716 • 717-718 • 719-720 • 721-722 • 723-724 • 725-726 • 727-728 • 729-730 • 731-732 • 733-734 • 735-736 • 737-738 • 739-740 • 741-742 • 743-744 • 745-746 • 747-748 • 749-750 • 751-752 • 753-754 • 755-756 • 757-758 • 759-760 • 761-762 • 763-764 • 765-766 • 767-768 • 769-770 • 771-772 • 773-774 • 775-776 • 777-778 • 779-780 • 781-782 • 783-784 • 785-786 • 787-788 • 789-790 • 791-792 • 793-794 • 795-796 • 797-798 • 799-800 • 801-802 • 803-804 • 805-806 • 807-808 • 809-810 • 811-812 • 813-814 • 815-816 • 817-818 • 819-820 • 821-822 • 823-824 • 825-826 • 827-828 • 829-830 • 831-832 • 833-834 • 835-836 • 837-838 • 839-840 • 841-842 • 843-844 • 845-846 • 847-848 • 849-850 • 851-852 • 853-854 • 855-856 • 857-858 • 859-860 • 861-862 • 863-864 • 865-866 • 867-868 • 869-870 • 871-872 • 873-874 • 875-876 • 877-878 • 879-880 • 881-882 • 883-884 • 885-886 • 887-888 • 889-890 • 891-892 • 893-894 • 895-896 • 897-898 • 899-900 • 901-902 • 903-904 • 905-906 • 907-908 • 909-910 • 911-912 • 913-914 • 915-916 • 917-918 • 919-920 • 921-922 • 923-924 • 925-926 • 927-928 • 929-930 • 931-932 • 933-934 • 935-936 • 937-938 • 939-940 • 941-942 • 943-944 • 945-946 • 947-948 • 949-950 • 951-952 • 953-954 • 955-956 • 957-958 • 959-960 • 961-962 • 963-964 • 965-966 • 967-968 • 969-970 • 971-972 • 973-974 • 975-976 • 977-978 • 979-980 • 981-982 • 983-984 • 985-986 • 987-988 • 989-990 • 991-992 • 993-994 • 995-996 • 997-998 • 999-1000 • 1001-1002 • 1003-1004 • 1005-1006 • 1007-1008 • 1009-1010 • 1011-1012 • 1013-1014 • 1015-1016 • 1017-1018 • 1019-1020 • 1021-1022 • 1023-1024 • 1025-1026 • 1027-1028 • 1029-1030 • 1031-1032 • 1033-1034 • 1035-1036 • 1037-1038 • 1039-1040 • 1041-1042 • 1043-1044 • 1045-1046 • 1047-1048 • 1049-1050 • 1051-1052 • 1053-1054 • 1055-1056 • 1057-1058 • 1059-1060 • 1061-1062 • 1063-1064 • 1065-1066 • 1067-1068 • 1069-1070 • 1071-1072 • 1073-1074 • 1075-1076 • 1077-1078 • 1079-1080 • 1081-1082 • 1083-1084 • 1085-1086 • 1087-1088 • 1089-1090 • 1091-1092 • 1093-1094 • 1095-1096 • 1097-1098 • 1099-1100 • 1101-1102 • 1103-1104 • 1105-1106 • 1107-1108 • 1109-1110 • 1111-1112 • 1113-1114 • 1115-1116 • 1117-1118 • 1119-1120 • 1121-1122 • 1123-1124 • 1125-1126 • 1127-1128 • 1129-1130 • 1131-1132 • 1133-1134 • 1135-1136 • 1137-1138 • 1139-1140 • 1141-1142 • 1143-1144 • 1145-1146 • 1147-1148 • 1149-1150 • 1151-1152 • 1153-1154 • 1155-1156 • 1157-1158 • 1159-1160 • 1161-1162 • 1163-1164 • 1165-1166 • 1167-1168 • 1169-1170 • 1171-1172 • 1173-1174 • 1175-1176 • 1177-1178 • 1179-1180 • 1181-1182 • 1183-1184 • 1185-1186 • 1187-1188 • 1189-1190 • 1191-1192 • 1193-1194 • 1195-1196 • 1197-1198 • 1199-1200 • 1201-1202 • 1203-1204 • 1205-1206 • 1207-1208 • 1209-1210 • 1211-1212 • 1213-1214 • 1215-1216 • 1217-1218 • 1219-1220 • 1221-1222 • 1223-1224 • 1225-1226 • 1227-1228 • 1229-1230 • 1231-1232 • 1233-1234 • 1235-1236 • 1237-1238 • 1239-1240 • 1241-1242 • 1243-1244 • 1245-1246 • 1247-1248 • 1249-1250 • 1251-1252 • 1253-1254 • 1255-1256 • 1257-1258 • 1259-1260 • 1261-1262 • 1263-1264 • 1265-1266 • 1267-1268 • 1269-1270 • 1271-1272 • 1273-1274 • 1275-1276 • 1277-1278 • 1279-1280 • 1281-1282 • 1283-1284 • 1285-1286 • 1287-1288 • 1289-1290 • 1291-1292 • 1293-1294 • 1295-1296 • 1297-1298 • 1299-1300 • 1301-1302 • 1303-1304 • 1305-1306 • 1307-1308 • 1309-1310 • 1311-1312 • 1313-1314 • 1315-1316 • 1317-1318 • 1319-1320 • 1321-1322 • 1323-1324 • 1325-1326 • 1327-1328 • 1329-1330 • 1331-1332 • 1333-1334 • 1335-1336 • 1337-1338 • 1339-1340 • 1341-1342 • 1343-1344 • 1345-1346 • 1347-1348 • 1349-1350 • 1351-1352 • 1353-1354 • 1355-1356 • 1357-1358 • 1359-1360 • 1361-1362 • 1363-1364 • 1365-1366 • 1367-1368 • 1369-1370 • 1371-1372 • 1373-1374 • 1375-1376 • 1377-1378 • 1379-1380 • 1381-1382 • 1383-1384 • 1385-1386 • 1387-1388 • 1389-1390 • 1391-1392 • 1393-1394 • 1395-1396 • 1397-1398 • 1399-1400 • 1401-1402 • 1403-1404 • 1405-1406 • 1407-1408 • 1409-1410 • 1411-1412 • 1413-1414 • 1415-1416 • 1417-1418 • 1419-1420 • 1421-1422 • 1423-1424 • 1425-1426 • 1427-1428 • 1429-1430 • 1431-1432 • 1433-1434 • 1435-1436 • 1437-1438 • 1439-1440 • 1441-1442 • 1443-1444 • 1445-1446 • 1447-1448 • 1449-1450 • 1451-1452 • 1453-1454 • 1455-1456 • 1457-1458 • 1459-1460 • 1461-1462 • 1463-1464 • 1465-1466 • 1467-1468 • 1469-1470 • 1471-1472 • 1473-1474 • 1475-1476 • 1477-1478 • 1479-1480 • 1481-1482 • 1483-1484 • 1485-1486 • 1487-1488 • 1489-1490 • 1491-1492 • 1493-1494 • 1495-1496 • 1497-1498 • 1499-1500 • 1501-1502 • 1503-1504 • 1505-1506 • 1507-1508 • 1509-1510 • 1511-1512 • 1513-1514 • 1515-1516 • 1517-1518 • 1519-1520 • 1521-1522 • 1523-1524 • 1525-1526 • 1527-1528 • 1529-1530 • 1531-1532 • 1533-1534 • 1535-1536 • 1537-1538 • 1539-1540 • 1541-1542 • 1543-1544 • 1545-1546 • 1547-1548 • 1549-1550 • 1551-1552 • 1553-1554 • 1555-1556 • 1557-1558 • 1559-1560 • 1561-1562 • 1563-1564 • 1565-1566 • 1567-1568 • 1569-1570 • 1571-1572 • 1573-1574 • 1575-1576 • 1577-1578 • 1579-1580 • 1581-1582 • 1583-1584 • 1585-1586 • 1587-1588 • 1589-1590 • 1591-1592 • 1593-1594 • 1595-1596 • 1597-1598 • 1599-1600 • 1601-1602 • 1603-1604 • 1605-1606 • 1607-1608 • 1609-1610 • 1611-1612 • 1613-1614 • 1615-1616 • 1617-1618 • 1619-1620 • 1621-1622 • 1623-1624 • 1625-1626 • 1627-1628 • 1629-1630 • 1631-1632 • 1633-1634 • 1635-1636 • 1637-1638 • 1639-1640 • 1641-1642 • 1643-1644 • 1645-1646 • 1647-1648 • 1649-1650 • 1651-1652 • 1653-1654 • 1655-1656 • 1657-1658 • 1659-1660 • 1661-1662 • 1663-1664 • 1665-1666 • 1667-1668 • 1669-1670 • 1671-1672 • 1673-1674 • 1675-1676 • 1677-1678 • 1679-1680 • 1681-1682 • 1683-1684 • 1685-1686 • 1687-1688 • 1689-1690 • 1691-1692 • 1693-1694 • 1695-1696 • 1697-1698 • 1699-1700 • 1701-1702 • 1703-1704 • 1705-1706 • 1707-1708 • 1709-1710 • 1711-1712 • 1713-1714 • 1715-1716 • 1717-1718 • 1719-1720 • 1721-1722 • 1723-1724 • 1725-1726 • 1727-1728 • 1729-1730 • 1731-1732 • 1733-1734 • 1735-1736 • 1737-1738 • 1739-1740 • 1741-1742 • 1743-1744 • 1745-1746 • 1747-1748 • 1749-1750 • 1751-1752 • 1753-1754 • 1755-1756 • 1757-1758 • 1759-1760 • 1761-1762 • 1763-1764 • 1765-1766 • 1767-1768 • 1769-1770 • 1771-1772 • 1773-1774 • 1775-1776 • 1777-1778 • 1779-1780 • 1781-1782 • 1783-1784 • 1785-1786 • 1787-1788 • 1789-1790 • 1791-1792 • 1793-1794 • 1795-1796 • 1797-1798 • 1799-1800 • 1801-1802 • 1803-1804 • 1805-1806 • 1807-1808 • 1809-1810 • 1811-1812 • 1813-1814 • 1815-1816 • 1817-1818 • 1819-1820 • 1821-1822 • 1823-1824 • 1825-1826 • 1827-1828 • 1829-1830 • 1831-1832 • 1833-1834 • 1835-1836 • 1837-1838 • 1839-1840 • 1841-1842 • 1843-1844 • 1845-1846 • 1847-1848 • 1849-1850 • 1851-1852 • 1853-1854 • 1855-1856 • 1857-1858 • 1859-1860 • 1861-1862 • 1863-1864 • 1865-1866 • 1867-1868 • 1869-1870 • 1871-1872 • 1873-1874 • 1875-1876 • 1877-1878 • 1879-1880 • 1881-1882 • 1883-1884 • 1885-1886 • 1887-1888 • 1889-1890 • 1891-1892 • 1893-1894 • 1895-1896 • 1897-1898 • 1899-1900 • 1901-1902 • 1903-1904 • 1905-1906 • 1907-1908 • 1909-1910 • 1911-1912 • 1913-1914 • 1915-1916 • 1917-1918 • 1919-1920 • 1921-1922 • 1923-1924 • 1925-1926 • 1927-1928 • 1929-1930 • 1931-1932 • 1933-1934 • 1935-1936 • 1937-1938 • 1939-1940 • 1941-1942 • 1943-1944 • 1945-1946 • 1947-1948 • 1949-1950 • 1951-1952 • 1953-1954 • 1955-1956 • 1957-1958 • 1959-1960 • 1961-1962 • 1963-1964 • 1965-1966 • 1967-1968 • 1969-1970 • 1971-1972 • 1973-1974 • 1975-1976 • 1977-1978 • 1979-1980 • 1981-1982 • 1983-1984 • 1985-1986 • 1987-1988 • 1989-1990 • 1991-1992 • 1993-1994 • 1995-1996 • 1997-1998 • 1999-2000 • 2001-2002 • 2003-2004 • 2005-2006 • 2007-2008 • 2009-2010 • 2011-2012 • 2013-2014 • 2015-2016 • 2017-2018 • 2019-2020 • 2021-2022 • 2023-2024 • 2025-2026 • 2027-2028 • 2029-2030 • 2031-2032 • 2033-2034 • 2035-2036 • 2037-2038 • 2039-2040 • 2041-2042 • 2043-2044 • 2045-2046 • 2047-2048 • 2049-2050 • 2051-2052 • 2053-2054 • 2055-2056 • 2057-2058 • 2059-2060 • 2061-2062 • 2063-2064 • 2065-2066 • 2067-2068 • 2069-2070 • 2071-2072 • 2073-2074 • 2075-2076 • 2077-2078 • 2079-2080 • 2081-2082 • 2083-2084 • 2085-2086 • 2087-2088 • 2089-2090 • 2091-2092 • 2093-2094 • 2095-2096 • 2097-2098 • 2099-2100 • 2101-2102 • 2103-2104 • 2105-2106 • 2107-2108 • 2109-2110 • 2111-2112 • 2113-2114 • 2115-2116 • 2117-2118 • 2119-2120 • 2121-2122 • 2123-2124 • 2125-2126 • 2127-2

Philadelphia Tattoo Arts Convention February 4th - 6th 2011



Sheraton Philadelphia City Center Hotel

Will be at The Sheraton Philadelphia City Center Hotel.

Located at 17th and Race St. Philadelphia, PA 19103.

Hotel reservations (215) 448-2000 mention tattoo convention for a discount.

Olde City Sideshow, a suspension performance by Crash,

Penguin Boy & Baron, Slip & Slide-Bikini-Bowling & Bikini Mechanical Bull Riding

Over 200 of the world's best tattoo artists will be there. Live tattooing and tattoo contest all weekend long. Art galleries, art auction and tattoo seminars.

Show Info : 1 (800) 541-8239

Fri. 2PM - 12AM Sat. 12PM - 12AM Sun. 12PM - 8PM

\$20 per day \$40 for the weekend

tattooedkingpin.com

ALL THE WINTER SEASONAL BEERS
UNDER ONE ROOF



At the Starlight Ballroom
\$40 + 60 Plus Beers!
(Colman's Swords)

JANUARY 22ND • 2011
WINTERBEERFEST.COM

[closed]

✦ DOLCE SUONO
ENSEMBLE

It seems an improbable combination — organ and flute — but each instrument defies stereotypes. The flute can be piercing and violent while the organ can softly soothe.



An imaginative composer can find myriad members of color and timber. In *Delos-Santos Ensemble's* first concert of 2012, this seasonal repertoire in earlier stage works means by Johan Alvaré, *Mixed Baguettes* by Frank Martin for flute solo and organ, *Carissaguet* and *Morras* (pictured) as the guitarist. This concert also marks the debut of a partnership with the Domingo-Cabrera Young Artist Program, with many to

Each and others is bearing by
separate Je-ang Young

—**Editorial Board**

Rev. Ann. 11 Ep. m. 220 First Baptist
Church, 207 S. 2nd St. 100-222 1200
dubois@comcast.net

1947-1948

1.26

100

+ WHITING

So many scandals lose their power to shock over time, but 50 years later, Luis Buñuel's *Molokai* seems still as startling as the day it



to stand, if only because the director takes such data delight in all manner of measurements.

the agenda

Firsthand under the nose
Forsythe is an on-camera vampire detective in a costume containing the film-embedding of the director's face. But his most poignant role is most famous for its connection to the Last Supper by a handful of beggars. But that's one subtle sleight of hand among several. Forsythe is connected with *12th & Vinyl*, Mark's cousin's "Red Power" movement. Forsythe will play along with *The Phenomenon of Sobriety*, a project of Blackland director's long-impoverished ex-wife, an immediate connection. Laugh. Do. From late on Butcher's screen.

William E. Shafer

Wol. J. no. 44, 4.50 p.m. Jan, London
 Times of International News,
 1903 (London W., 1914-1915).
 (London W. 1915).



* FOR COMPLETE HENRISS
EVENT LISTINGS, VISIT
OUR WEBSITE: HENRISS.COM



We can help! (816) 888-6979
www.vinylangel.com
 200 South 2nd Street, Suite 100

LAURENCE TAYLOR *Black & Redheads Don't Show Just Anymore!* 1974, Griffe House CD

 MARK & RACHEL <i>Remix: Bushy Ben & Drew</i> <i>Of Bushy Podcast</i>	 PHIL LUTZ <i>Golden Years</i> <i>Joseph Arthur</i>
 SAM & ERIC <i>Bunkin & Bunkins</i> <i>John Flynn</i>	 SUZIE BROWN <i>Country</i> <i>Sarah Stiles</i>
 CLAY COOK vs. LEVI LOWREY	 DAVID BERKELEY <i>CD</i> <i>"Tribute" "High"</i> <i>David Berkeley</i>
 VIV PAYANT <i>Rock music</i>	 THE SONS OF UNION <i>John & Gregory</i> <i>Christopher Martin</i>
 CHARLIE LEE <i>Country</i> <i>Charlie Lee</i> <i>Hawaii</i>	 THORE THE HARD WAY
 JOSH JEPHLIN <i>David</i> <i>Mayfield</i>	 HARPER RHYEN <i>Country</i> <i>Harper Rhyen & The Lost Dogs</i>

SUPERNATURAL COMFORT FOOD
 SELECTING AND INTERVIEW WITH A TRIBE OF
 ROMANCE FOR 25 YEARS



KARAOKE!
why Are My
Friends
Laughing?

**\$2
DRINK
SPECIALS
10 TO
MIDNIGHT**

THURSDAYS 10-CLOSE
\$500 CITYWIDE CONTEST
Presented by ALL AROUND SOUND
COPABANANA
40th & SPRUCE at Penn

Brauhaus
SPECIALTY BEER & CIDER • SCHMITZ
Specializing in all things German: food, service, music
and, of course, beer.

**Beer Dinner with
Yards Brewing**
February 7th, 7pm. \$50

**Thursday night
is Flight Night**
20 draft beers
(18 imported from Germany)
300 bottles from the best beer producing
countries in the world



Check Website for details
www.brauhaus.com
or call 770-333-3333

Voted "Best New Bar" by Philly Beer Scene Magazine



Introducing
City Paper's
Happy Hours
smartphone app

free

The citypaper happy hour app instantly gives you every happy hour in the city starting with those closest to you. You can filter your search by a number of ways! Search for bars with a fireplace, outdoor seating, salon cuisine, waterfront views, even search only bars with wifi.

This is the most comprehensive database for happy hours you will find anywhere. And for you travelers, it works in every major metropolitan area in the country!



AVAILABLE ON
iPhone, Android and
BlackBerry!

OR SEARCH ONLINE
AT CITYPAPER.NET

**DOWNLOAD
IT NOW!**
[HTTP://HAPPYHOURS.
CITYPAPER.NET/
PHILLY/MOBILE](http://happyhours.citypaper.net/iphly/mobile)

happy hours smartphone app brought to you by

citypaper

GOTIME



BEER BAR TAQUERIA

JANUARY 21ST

Smoked Beer Lunch

Featuring Weyerbacher Pilsener, Schlenkerle Oak Smoke and Left Hand Fade to Black and the return of the Smoked Swardfish Gordita plus other smoked foods

JANUARY 22ND 3-8PM

The whenever we feel like it Poetry Jawn

JANUARY 28TH

Ithaca's 13th Anniversary Lunch

Featuring Ithaca 13, Flower Power & Ground Break

FEBRUARY 6TH

Superbowl Jawn

Featuring food and beer from both team's cities! Starting at halftime, the leading team's jawn will be half off. As always, hilarious contests and prizes.

FEBRUARY 11TH

Casey's Birthday all day!

FEBRUARY 12TH 3-6PM

The whenever we feel like it Poetry Jawn

FEBRUARY 17TH 11PM

Late Night with Joe Gunn

Featuring Rob Tod & Allegash Brewing

FEBRUARY 24TH

National Chili Day

with Bell's Brewing

215.545.4101 • 263 S. 15th Street
www.josepistolas.com

HOUSE OF BLUES AT SHOWBOAT ATLANTIC CITY

Two September Shows!



JANUARY 22



JANUARY 30



FEBRUARY 6



FEBRUARY 22



FEBRUARY 29



FEBRUARY 29



FEBRUARY 25



MARCH 3



APRIL 2

L29
3.04
3.05
4.09
4.16

MS. LAURYN HILL *Solo Duet*
MOTORHEAD/CLUTCH/VALENT THORP
GARY ALLAN
ROCKY HORROR PICTURE SHOW
BASSNECTAR

For Complete Concert Listings Log On To
HOBATSHOWBOAT.COM

Show us our best packages available!

ticketmaster

Stay the night in WP-style in one of our elite and exclusive House of Blues Suites.

HOB Suites packages available on Ticketmaster.com

Houseboat Show is a registered service mark of the Houseboat Show, Inc. All other marks are the property of their respective owners. ©2008 Houseboat Show, Inc. All rights reserved. Houseboat Show, Inc. is a registered service mark of the Houseboat Show, Inc. All other marks are the property of their respective owners. ©2008 Houseboat Show, Inc. All rights reserved.

TRIUMPH BREWING COMPANY

Thursday 1/22 Join
The Alumni
at 8:00 PM
Friday 1/23 Join
The Alumni
at 8:00 PM
Saturday 1/24 Join
The Alumni
at 8:00 PM
Sunday 1/25 Join
The Alumni
at 8:00 PM
Monday 1/26 Join
The Alumni
at 8:00 PM
Tuesday 1/27 Join
The Alumni
at 8:00 PM
Wednesday 1/28 Join
The Alumni
at 8:00 PM
Thursday 1/29 Join
The Alumni
at 8:00 PM
Friday 1/30 Join
The Alumni
at 8:00 PM
Saturday 1/31 Join
The Alumni
at 8:00 PM
Sunday 2/1 Join
The Alumni
at 8:00 PM
Monday 2/2 Join
The Alumni
at 8:00 PM
Tuesday 2/3 Join
The Alumni
at 8:00 PM
Wednesday 2/4 Join
The Alumni
at 8:00 PM
Thursday 2/5 Join
The Alumni
at 8:00 PM
Friday 2/6 Join
The Alumni
at 8:00 PM
Saturday 2/7 Join
The Alumni
at 8:00 PM
Sunday 2/8 Join
The Alumni
at 8:00 PM
Monday 2/9 Join
The Alumni
at 8:00 PM
Tuesday 2/10 Join
The Alumni
at 8:00 PM
Wednesday 2/11 Join
The Alumni
at 8:00 PM
Thursday 2/12 Join
The Alumni
at 8:00 PM
Friday 2/13 Join
The Alumni
at 8:00 PM
Saturday 2/14 Join
The Alumni
at 8:00 PM
Sunday 2/15 Join
The Alumni
at 8:00 PM
Monday 2/16 Join
The Alumni
at 8:00 PM
Tuesday 2/17 Join
The Alumni
at 8:00 PM
Wednesday 2/18 Join
The Alumni
at 8:00 PM
Thursday 2/19 Join
The Alumni
at 8:00 PM
Friday 2/20 Join
The Alumni
at 8:00 PM
Saturday 2/21 Join
The Alumni
at 8:00 PM
Sunday 2/22 Join
The Alumni
at 8:00 PM
Monday 2/23 Join
The Alumni
at 8:00 PM
Tuesday 2/24 Join
The Alumni
at 8:00 PM
Wednesday 2/25 Join
The Alumni
at 8:00 PM
Thursday 2/26 Join
The Alumni
at 8:00 PM
Friday 2/27 Join
The Alumni
at 8:00 PM
Saturday 2/28 Join
The Alumni
at 8:00 PM
Sunday 2/29 Join
The Alumni
at 8:00 PM
Monday 2/30 Join
The Alumni
at 8:00 PM
Tuesday 3/1 Join
The Alumni
at 8:00 PM
Wednesday 3/2 Join
The Alumni
at 8:00 PM
Thursday 3/3 Join
The Alumni
at 8:00 PM
Friday 3/4 Join
The Alumni
at 8:00 PM
Saturday 3/5 Join
The Alumni
at 8:00 PM
Sunday 3/6 Join
The Alumni
at 8:00 PM
Monday 3/7 Join
The Alumni
at 8:00 PM
Tuesday 3/8 Join
The Alumni
at 8:00 PM
Wednesday 3/9 Join
The Alumni
at 8:00 PM
Thursday 3/10 Join
The Alumni
at 8:00 PM
Friday 3/11 Join
The Alumni
at 8:00 PM
Saturday 3/12 Join
The Alumni
at 8:00 PM
Sunday 3/13 Join
The Alumni
at 8:00 PM
Monday 3/14 Join
The Alumni
at 8:00 PM
Tuesday 3/15 Join
The Alumni
at 8:00 PM
Wednesday 3/16 Join
The Alumni
at 8:00 PM
Thursday 3/17 Join
The Alumni
at 8:00 PM
Friday 3/18 Join
The Alumni
at 8:00 PM
Saturday 3/19 Join
The Alumni
at 8:00 PM
Sunday 3/20 Join
The Alumni
at 8:00 PM
Monday 3/21 Join
The Alumni
at 8:00 PM
Tuesday 3/22 Join
The Alumni
at 8:00 PM
Wednesday 3/23 Join
The Alumni
at 8:00 PM
Thursday 3/24 Join
The Alumni
at 8:00 PM
Friday 3/25 Join
The Alumni
at 8:00 PM
Saturday 3/26 Join
The Alumni
at 8:00 PM
Sunday 3/27 Join
The Alumni
at 8:00 PM
Monday 3/28 Join
The Alumni
at 8:00 PM
Tuesday 3/29 Join
The Alumni
at 8:00 PM
Wednesday 3/30 Join
The Alumni
at 8:00 PM
Thursday 3/31 Join
The Alumni
at 8:00 PM
Friday 4/1 Join
The Alumni
at 8:00 PM
Saturday 4/2 Join
The Alumni
at 8:00 PM
Sunday 4/3 Join
The Alumni
at 8:00 PM
Monday 4/4 Join
The Alumni
at 8:00 PM
Tuesday 4/5 Join
The Alumni
at 8:00 PM
Wednesday 4/6 Join
The Alumni
at 8:00 PM
Thursday 4/7 Join
The Alumni
at 8:00 PM
Friday 4/8 Join
The Alumni
at 8:00 PM
Saturday 4/9 Join
The Alumni
at 8:00 PM
Sunday 4/10 Join
The Alumni
at 8:00 PM
Monday 4/11 Join
The Alumni
at 8:00 PM
Tuesday 4/12 Join
The Alumni
at 8:00 PM
Wednesday 4/13 Join
The Alumni
at 8:00 PM
Thursday 4/14 Join
The Alumni
at 8:00 PM
Friday 4/15 Join
The Alumni
at 8:00 PM
Saturday 4/16 Join
The Alumni
at 8:00 PM
Sunday 4/17 Join
The Alumni
at 8:00 PM
Monday 4/18 Join
The Alumni
at 8:00 PM
Tuesday 4/19 Join
The Alumni
at 8:00 PM
Wednesday 4/20 Join
The Alumni
at 8:00 PM
Thursday 4/21 Join
The Alumni
at 8:00 PM
Friday 4/22 Join
The Alumni
at 8:00 PM
Saturday 4/23 Join
The Alumni
at 8:00 PM
Sunday 4/24 Join
The Alumni
at 8:00 PM
Monday 4/25 Join
The Alumni
at 8:00 PM
Tuesday 4/26 Join
The Alumni
at 8:00 PM
Wednesday 4/27 Join
The Alumni
at 8:00 PM
Thursday 4/28 Join
The Alumni
at 8:00 PM
Friday 4/29 Join
The Alumni
at 8:00 PM
Saturday 4/30 Join
The Alumni
at 8:00 PM
Sunday 5/1 Join
The Alumni
at 8:00 PM
Monday 5/2 Join
The Alumni
at 8:00 PM
Tuesday 5/3 Join
The Alumni
at 8:00 PM
Wednesday 5/4 Join
The Alumni
at 8:00 PM
Thursday 5/5 Join
The Alumni
at 8:00 PM
Friday 5/6 Join
The Alumni
at 8:00 PM
Saturday 5/7 Join
The Alumni
at 8:00 PM
Sunday 5/8 Join
The Alumni
at 8:00 PM
Monday 5/9 Join
The Alumni
at 8:00 PM
Tuesday 5/10 Join
The Alumni
at 8:00 PM
Wednesday 5/11 Join
The Alumni
at 8:00 PM
Thursday 5/12 Join
The Alumni
at 8:00 PM
Friday 5/13 Join
The Alumni
at 8:00 PM
Saturday 5/14 Join
The Alumni
at 8:00 PM
Sunday 5/15 Join
The Alumni
at 8:00 PM
Monday 5/16 Join
The Alumni
at 8:00 PM
Tuesday 5/17 Join
The Alumni
at 8:00 PM
Wednesday 5/18 Join
The Alumni
at 8:00 PM
Thursday 5/19 Join
The Alumni
at 8:00 PM
Friday 5/20 Join
The Alumni
at 8:00 PM
Saturday 5/21 Join
The Alumni
at 8:00 PM
Sunday 5/22 Join
The Alumni
at 8:00 PM
Monday 5/23 Join
The Alumni
at 8:00 PM
Tuesday 5/24 Join
The Alumni
at 8:00 PM
Wednesday 5/25 Join
The Alumni
at 8:00 PM
Thursday 5/26 Join
The Alumni
at 8:00 PM
Friday 5/27 Join
The Alumni
at 8:00 PM
Saturday 5/28 Join
The Alumni
at 8:00 PM
Sunday 5/29 Join
The Alumni
at 8:00 PM
Monday 5/30 Join
The Alumni
at 8:00 PM
Tuesday 5/31 Join
The Alumni
at 8:00 PM
Wednesday 6/1 Join
The Alumni
at 8:00 PM
Thursday 6/2 Join
The Alumni
at 8:00 PM
Friday 6/3 Join
The Alumni
at 8:00 PM
Saturday 6/4 Join
The Alumni
at 8:00 PM
Sunday 6/5 Join
The Alumni
at 8:00 PM
Monday 6/6 Join
The Alumni
at 8:00 PM
Tuesday 6/7 Join
The Alumni
at 8:00 PM
Wednesday 6/8 Join
The Alumni
at 8:00 PM
Thursday 6/9 Join
The Alumni
at 8:00 PM
Friday 6/10 Join
The Alumni
at 8:00 PM
Saturday 6/11 Join
The Alumni
at 8:00 PM
Sunday 6/12 Join
The Alumni
at 8:00 PM
Monday 6/13 Join
The Alumni
at 8:00 PM
Tuesday 6/14 Join
The Alumni
at 8:00 PM
Wednesday 6/15 Join
The Alumni
at 8:00 PM
Thursday 6/16 Join
The Alumni
at 8:00 PM
Friday 6/17 Join
The Alumni
at 8:00 PM
Saturday 6/18 Join
The Alumni
at 8:00 PM
Sunday 6/19 Join
The Alumni
at 8:00 PM
Monday 6/20 Join
The Alumni
at 8:00 PM
Tuesday 6/21 Join
The Alumni
at 8:00 PM
Wednesday 6/22 Join
The Alumni
at 8:00 PM
Thursday 6/23 Join
The Alumni
at 8:00 PM
Friday 6/24 Join
The Alumni
at 8:00 PM
Saturday 6/25 Join
The Alumni
at 8:00 PM
Sunday 6/26 Join
The Alumni
at 8:00 PM
Monday 6/27 Join
The Alumni
at 8:00 PM
Tuesday 6/28 Join
The Alumni
at 8:00 PM
Wednesday 6/29 Join
The Alumni
at 8:00 PM
Thursday 6/30 Join
The Alumni
at 8:00 PM
Friday 7/1 Join
The Alumni
at 8:00 PM
Saturday 7/2 Join
The Alumni
at 8:00 PM
Sunday 7/3 Join
The Alumni
at 8:00 PM
Monday 7/4 Join
The Alumni
at 8:00 PM
Tuesday 7/5 Join
The Alumni
at 8:00 PM
Wednesday 7/6 Join
The Alumni
at 8:00 PM
Thursday 7/7 Join
The Alumni
at 8:00 PM
Friday 7/8 Join
The Alumni
at 8:00 PM
Saturday 7/9 Join
The Alumni
at 8:00 PM
Sunday 7/10 Join
The Alumni
at 8:00 PM
Monday 7/11 Join
The Alumni
at 8:00 PM
Tuesday 7/12 Join
The Alumni
at 8:00 PM
Wednesday 7/13 Join
The Alumni
at 8:00 PM
Thursday 7/14 Join
The Alumni
at 8:00 PM
Friday 7/15 Join
The Alumni
at 8:00 PM
Saturday 7/16 Join
The Alumni
at 8:00 PM
Sunday 7/17 Join
The Alumni
at 8:00 PM
Monday 7/18 Join
The Alumni
at 8:00 PM
Tuesday 7/19 Join
The Alumni
at 8:00 PM
Wednesday 7/20 Join
The Alumni
at 8:00 PM
Thursday 7/21 Join
The Alumni
at 8:00 PM
Friday 7/22 Join
The Alumni
at 8:00 PM
Saturday 7/23 Join
The Alumni
at 8:00 PM
Sunday 7/24 Join
The Alumni
at 8:00 PM
Monday 7/25 Join
The Alumni
at 8:00 PM
Tuesday 7/26 Join
The Alumni
at 8:00 PM
Wednesday 7/27 Join
The Alumni
at 8:00 PM
Thursday 7/28 Join
The Alumni
at 8:00 PM
Friday 7/29 Join
The Alumni
at 8:00 PM
Saturday 7/30 Join
The Alumni
at 8:00 PM
Sunday 7/31 Join
The Alumni
at 8:00 PM
Monday 8/1 Join
The Alumni
at 8:00 PM
Tuesday 8/2 Join
The Alumni
at 8:00 PM
Wednesday 8/3 Join
The Alumni
at 8:00 PM
Thursday 8/4 Join
The Alumni
at 8:00 PM
Friday 8/5 Join
The Alumni
at 8:00 PM
Saturday 8/6 Join
The Alumni
at 8:00 PM
Sunday 8/7 Join
The Alumni
at 8:00 PM
Monday 8/8 Join
The Alumni
at 8:00 PM
Tuesday 8/9 Join
The Alumni
at 8:00 PM
Wednesday 8/10 Join
The Alumni
at 8:00 PM
Thursday 8/11 Join
The Alumni
at 8:00 PM
Friday 8/12 Join
The Alumni
at 8:00 PM
Saturday 8/13 Join
The Alumni
at 8:00 PM
Sunday 8/14 Join
The Alumni
at 8:00 PM
Monday 8/15 Join
The Alumni
at 8:00 PM
Tuesday 8/16 Join
The Alumni
at 8:00 PM
Wednesday 8/17 Join
The Alumni
at 8:00 PM
Thursday 8/18 Join
The Alumni
at 8:00 PM
Friday 8/19 Join
The Alumni
at 8:00 PM
Saturday 8/20 Join
The Alumni
at 8:00 PM
Sunday 8/21 Join
The Alumni
at 8:00 PM
Monday 8/22 Join
The Alumni
at 8:00 PM
Tuesday 8/23 Join
The Alumni
at 8:00 PM
Wednesday 8/24 Join
The Alumni
at 8:00 PM
Thursday 8/25 Join
The Alumni
at 8:00 PM
Friday 8/26 Join
The Alumni
at 8:00 PM
Saturday 8/27 Join
The Alumni
at 8:00 PM
Sunday 8/28 Join
The Alumni
at 8:00 PM
Monday 8/29 Join
The Alumni
at 8:00 PM
Tuesday 8/30 Join
The Alumni
at 8:00 PM
Wednesday 8/31 Join
The Alumni
at 8:00 PM
Thursday 9/1 Join
The Alumni
at 8:00 PM
Friday 9/2 Join
The Alumni
at 8:00 PM
Saturday 9/3 Join
The Alumni
at 8:00 PM
Sunday 9/4 Join
The Alumni
at 8:00 PM
Monday 9/5 Join
The Alumni
at 8:00 PM
Tuesday 9/6 Join
The Alumni
at 8:00 PM
Wednesday 9/7 Join
The Alumni
at 8:00 PM
Thursday 9/8 Join
The Alumni
at 8:00 PM
Friday 9/9 Join
The Alumni
at 8:00 PM
Saturday 9/10 Join
The Alumni
at 8:00 PM
Sunday 9/11 Join
The Alumni
at 8:00 PM
Monday 9/12 Join
The Alumni
at 8:00 PM
Tuesday 9/13 Join
The Alumni
at 8:00 PM
Wednesday 9/14 Join
The Alumni
at 8:00 PM
Thursday 9/15 Join
The Alumni
at 8:00 PM
Friday 9/16 Join
The Alumni
at 8:00 PM
Saturday 9/17 Join
The Alumni
at 8:00 PM
Sunday 9/18 Join
The Alumni
at 8:00 PM
Monday 9/19 Join
The Alumni
at 8:00 PM
Tuesday 9/20 Join
The Alumni
at 8:00 PM
Wednesday 9/21 Join
The Alumni
at 8:00 PM
Thursday 9/22 Join
The Alumni
at 8:00 PM
Friday 9/23 Join
The Alumni
at 8:00 PM
Saturday 9/24 Join
The Alumni
at 8:00 PM
Sunday 9/25 Join
The Alumni
at 8:00 PM
Monday 9/26 Join
The Alumni
at 8:00 PM
Tuesday 9/27 Join
The Alumni
at 8:00 PM
Wednesday 9/28 Join
The Alumni
at 8:00 PM
Thursday 9/29 Join
The Alumni
at 8:00 PM
Friday 9/30 Join
The Alumni
at 8:00 PM
Saturday 10/1 Join
The Alumni
at 8:00 PM
Sunday 10/2 Join
The Alumni
at 8:00 PM
Monday 10/3 Join
The Alumni
at 8:00 PM
Tuesday 10/4 Join
The Alumni
at 8:00 PM
Wednesday 10/5 Join
The Alumni
at 8:00 PM
Thursday 10/6 Join
The Alumni
at 8:00 PM
Friday 10/7 Join
The Alumni
at 8:00 PM
Saturday 10/8 Join
The Alumni
at 8:00 PM
Sunday 10/9 Join
The Alumni
at 8:00 PM
Monday 10/10 Join
The Alumni
at 8:00 PM
Tuesday 10/11 Join
The Alumni
at 8:00 PM
Wednesday 10/12 Join
The Alumni
at 8:00 PM
Thursday 10/13 Join
The Alumni
at 8:00 PM
Friday 10/14 Join
The Alumni
at 8:00 PM
Saturday 10/15 Join
The Alumni
at 8:00 PM
Sunday 10/16 Join
The Alumni
at 8:00 PM
Monday 10/17 Join
The Alumni
at 8:00 PM
Tuesday 10/18 Join
The Alumni
at 8:00 PM
Wednesday 10/19 Join
The Alumni
at 8:00 PM
Thursday 10/20 Join
The Alumni
at 8:00 PM
Friday 10/21 Join
The Alumni
at 8:00 PM
Saturday 10/22 Join
The Alumni
at 8:00 PM
Sunday 10/23 Join
The Alumni
at 8:00 PM
Monday 10/24 Join
The Alumni
at 8:00 PM
Tuesday 10/25 Join
The Alumni
at 8:00 PM
Wednesday 10/26 Join
The Alumni
at 8:00 PM
Thursday 10/27 Join
The Alumni
at 8:00 PM
Friday 10/28 Join
The Alumni
at 8:00 PM
Saturday 10/29 Join
The Alumni
at 8:00 PM
Sunday 10/30 Join
The Alumni
at 8:00 PM
Monday 10/31 Join
The Alumni
at 8:00 PM
Tuesday 11/1 Join
The Alumni
at 8:00 PM
Wednesday 11/2 Join
The Alumni
at 8:00 PM
Thursday 11/3 Join
The Alumni
at 8:00 PM
Friday 11/4 Join
The Alumni
at 8:00 PM
Saturday 11/5 Join
The Alumni
at 8:00 PM
Sunday 11/6 Join
The Alumni
at 8:00 PM
Monday 11/7 Join
The Alumni
at 8:00 PM
Tuesday 11/8 Join
The Alumni
at 8:00 PM
Wednesday 11/9 Join
The Alumni
at 8:00 PM
Thursday 11/10 Join
The Alumni
at 8:00 PM
Friday 11/11 Join
The Alumni
at 8:00 PM
Saturday 11/12 Join
The Alumni
at 8:00 PM
Sunday 11/13 Join
The Alumni
at 8:00 PM
Monday 11/14 Join
The Alumni
at 8:00 PM
Tuesday 11/15 Join
The Alumni
at 8:00 PM
Wednesday 11/16 Join
The Alumni
at 8:00 PM
Thursday 11/17 Join
The Alumni
at 8:00 PM
Friday 11/18 Join
The Alumni
at 8:00 PM
Saturday 11/19 Join
The Alumni
at 8:00 PM
Sunday 11/20 Join
The Alumni
at 8:00 PM
Monday 11/21 Join
The Alumni
at 8:00 PM
Tuesday 11/22 Join
The Alumni
at 8:00 PM
Wednesday 11/23 Join
The Alumni
at 8:00 PM
Thursday 11/24 Join
The Alumni
at 8:00 PM
Friday 11/25 Join
The Alumni
at 8:00 PM
Saturday 11/26 Join
The Alumni
at 8:00 PM
Sunday 11/27 Join
The Alumni
at 8:00 PM
Monday 11/28 Join
The Alumni
at 8:00 PM
Tuesday 11/29 Join
The Alumni
at 8:00 PM
Wednesday 11/30 Join
The Alumni
at 8:00 PM
Thursday 12/1 Join
The Alumni
at 8:00 PM
Friday 12/2 Join
The Alumni
at 8:00 PM
Saturday 12/3 Join
The Alumni
at 8:00 PM
Sunday 12/4 Join
The Alumni
at 8:00 PM
Monday 12/5 Join
The Alumni
at 8:00 PM
Tuesday 12/6 Join
The Alumni
at 8:00 PM
Wednesday 12/7 Join
The Alumni
at 8:00 PM
Thursday 12/8 Join
The Alumni
at 8:00 PM
Friday 12/9 Join
The Alumni
at 8:00 PM
Saturday 12/10 Join
The Alumni
at 8:00 PM
Sunday 12/11 Join
The Alumni
at 8:00 PM
Monday 12/12 Join
The Alumni
at 8:00 PM
Tuesday 12/13 Join
The Alumni
at 8:00 PM
Wednesday 12/14 Join
The Alumni
at 8:00 PM
Thursday 12/15 Join
The Alumni
at 8:00 PM
Friday 12/16 Join
The Alumni
at 8:00 PM
Saturday 12/17 Join
The Alumni
at 8:00 PM
Sunday 12/18 Join
The Alumni
at 8:00 PM
Monday 12/19 Join
The Alumni
at 8:00 PM
Tuesday 12/20 Join
The Alumni
at 8:00 PM
Wednesday 12/21 Join
The Alumni
at 8:00 PM
Thursday 12/22 Join
The Alumni
at 8:00 PM
Friday 12/23 Join
The Alumni
at 8:00 PM
Saturday 12/24 Join
The Alumni
at 8:00 PM
Sunday 12/25 Join
The Alumni
at 8:00 PM
Monday 12/26 Join
The Alumni
at 8:00 PM
Tuesday 12/27 Join
The Alumni
at 8:00 PM
Wednesday 12/28 Join
The Alumni
at 8:00 PM
Thursday 12/29 Join
The Alumni
at 8:00 PM
Friday 12/30 Join
The Alumni
at 8:00 PM
Saturday 12/31 Join
The Alumni
at 8:00 PM

215.625.0555
117 Chestnut St.
Philadelphia, PA
Triumph Brewing Co. Inc.
www.triumphbrewing.com

VANGUARD LOUNGE & BREWERY

Thursday 1/22
Friday 1/23
Saturday 1/24
Sunday 1/25
Monday 1/26
Tuesday 1/27
Wednesday 1/28
Thursday 1/29
Friday 1/30
Saturday 1/31
Sunday 2/1
Monday 2/2
Tuesday 2/3
Wednesday 2/4
Thursday 2/5
Friday 2/6
Saturday 2/7
Sunday 2/8
Monday 2/9
Tuesday 2/10
Wednesday 2/11
Thursday 2/12
Friday 2/13
Saturday 2/14
Sunday 2/15
Monday 2/16
Tuesday 2/17
Wednesday 2/18
Thursday 2/19
Friday 2/20
Saturday 2/21
Sunday 2/22
Monday 2/23
Tuesday 2/24
Wednesday 2/25
Thursday 2/26
Friday 2/27
Saturday 2/28
Sunday 2/29
Monday 2/30
Tuesday 3/1
Wednesday 3/2
Thursday 3/3
Friday 3/4
Saturday 3/5
Sunday 3/6
Monday 3/7
Tuesday 3/8
Wednesday 3/9
Thursday 3/10
Friday 3/11
Saturday 3/12
Sunday 3/13
Monday 3/14
Tuesday 3/15
Wednesday 3/16
Thursday 3/17
Friday 3/18
Saturday 3/19
Sunday 3/20
Monday 3/21
Tuesday 3/22
Wednesday 3/23
Thursday 3/24
Friday 3/25
Saturday 3/26
Sunday 3/27
Monday 3/28
Tuesday 3/29
Wednesday 3/30
Thursday 3/31
Friday 4/1
Saturday 4/2
Sunday 4/3
Monday 4/4
Tuesday 4/5
Wednesday 4/6
Thursday 4/7
Friday 4/8
Saturday 4/9
Sunday 4/10
Monday 4/11
Tuesday 4/12
Wednesday 4/13
Thursday 4/14
Friday 4/15
Saturday 4/16
Sunday 4/17
Monday 4/18
Tuesday 4/19
Wednesday 4/20
Thursday 4/21
Friday 4/22
Saturday 4/23
Sunday 4/24
Monday 4/25
Tuesday 4/26
Wednesday 4/27
Thursday 4/28
Friday 4/29
Saturday 4/30
Sunday 5/1
Monday 5/2
Tuesday 5/3
Wednesday 5/4
Thursday 5/5
Friday 5/6
Saturday 5/7
Sunday 5/8
Monday 5/9
Tuesday 5/10
Wednesday 5/11
Thursday 5/12
Friday 5/13
Saturday 5/14
Sunday 5/15
Monday 5/16
Tuesday 5/17
Wednesday 5/18
Thursday 5/19
Friday 5/20
Saturday 5/21
Sunday 5/22
Monday 5/23
Tuesday 5/24
Wednesday 5/25
Thursday 5/26
Friday 5/27
Saturday 5/28
Sunday 5/29
Monday 5/30
Tuesday 5/31
Wednesday 6/1
Thursday 6/2
Friday 6/3
Saturday 6/4
Sunday 6/5
Monday 6/6
Tuesday 6/7
Wednesday 6/8
Thursday 6/9
Friday 6/10
Saturday 6/11
Sunday 6/12
Monday 6/13
Tuesday 6/14
Wednesday 6/15
Thursday 6/16
Friday 6/17
Saturday 6/18
Sunday 6/19
Monday 6/20
Tuesday 6/21
Wednesday 6/22
Thursday 6/23
Friday 6/24
Saturday 6/25
Sunday 6/26
Monday 6/27
Tuesday 6/28
Wednesday 6/29
Thursday 6/30
Friday 7/1
Saturday 7/2
Sunday 7/3
Monday 7/4
Tuesday 7/5
Wednesday 7/6
Thursday 7/7
Friday 7/8
Saturday 7/9
Sunday 7/10
Monday 7/11
Tuesday 7/12
Wednesday 7/13
Thursday 7/14
Friday 7/15
Saturday 7/16
Sunday 7/17
Monday 7/18
Tuesday 7/19
Wednesday 7/20
Thursday 7/21
Friday 7/22
Saturday 7/23
Sunday 7/24
Monday 7/25
Tuesday 7/26
Wednesday 7/27
Thursday 7/28
Friday 7/29
Saturday 7/30
Sunday 7/31
Monday 8/1
Tuesday 8/2
Wednesday 8/3
Thursday 8/4
Friday 8/5
Saturday 8/6
Sunday 8/7
Monday 8/8
Tuesday 8/9
Wednesday 8/10
Thursday 8/11
Friday 8/12
Saturday 8/13
Sunday 8/14
Monday 8/15
Tuesday 8/16
Wednesday 8/17
Thursday 8/18
Friday 8/19
Saturday 8/20
Sunday 8/21
Monday 8/22
Tuesday 8/23
Wednesday 8/24
Thursday 8/25
Friday 8/26
Saturday 8/27
Sunday 8/28
Monday 8/29
Tuesday 8/30
Wednesday 8/31
Thursday 9/1
Friday 9/2
Saturday 9/3
Sunday 9/4
Monday 9/5
Tuesday 9/6
Wednesday 9/7
Thursday 9/8
Friday 9/9
Saturday 9/10
Sunday 9/11
Monday 9/12
Tuesday 9/13
Wednesday 9/14
Thursday 9/15
Friday 9/16
Saturday 9/17
Sunday 9/18
Monday 9/19
Tuesday 9/20
Wednesday 9/21
Thursday 9/22
Friday 9/23
Saturday 9/24
Sunday 9/25
Monday 9/26
Tuesday 9/27
Wednesday 9/28
Thursday 9/29
Friday 9/30
Saturday 10/1
Sunday 10/2
Monday 10/3
Tuesday 10/4
Wednesday 10/5
Thursday 10/6
Friday 10/7
Saturday 10/8
Sunday 10/9
Monday 10/10
Tuesday 10/11
Wednesday 10/12
Thursday 10/13
Friday 10/14
Saturday 10/15
Sunday 10/16
Monday 10/17
Tuesday 10/18
Wednesday 10/19
Thursday 10/20
Friday 10/21
Saturday 10/22
Sunday 10/23
Monday 10/24
Tuesday 10/25
Wednesday 10/26
Thursday 10/27
Friday 10/28
Saturday 10/29
Sunday 10/30
Monday 10/31
Tuesday 11/1
Wednesday 11/2
Thursday 11/3
Friday 11/4
Saturday 11/5
Sunday 11/6
Monday 11/7
Tuesday 11/8
Wednesday 11/9
Thursday 11/10
Friday 11/11
Saturday 11/12
Sunday 11/13
Monday 11/14
Tuesday 11/15
Wednesday 11/16
Thursday 11/17
Friday 11/18
Saturday 11/19
Sunday 11/20
Monday 11/21
Tuesday 11/22
Wednesday 11/23
Thursday 11/24
Friday 11/25
Saturday 11/26
Sunday 11/27
Monday 11/28
Tuesday 11/29
Wednesday 11/30
Thursday 12/1
Friday 12/2
Saturday 12/3
Sunday 12/4
Monday 12/5
Tuesday 12/6
Wednesday 12/7
Thursday 12/8
Friday 12/9
Saturday 12/10
Sunday 12/11
Monday 12/12
Tuesday 12/13
Wednesday 12/14
Thursday 12/15
Friday 12/16
Saturday 12/17
Sunday 12/18
Monday 12/19
Tuesday 12/20
Wednesday 12/21
Thursday 12/22
Friday 12/23
Saturday 12/24
Sunday 12/25
Monday 12/26
Tuesday 12/27
Wednesday 12/28
Thursday 12/29
Friday 12/30
Saturday 12/31

ROOSEVELTS & BOOM VII

215-569-6679
CATCH ALL THE
NFL PLAYOFF
GAMES HERE!
1PM-5PM SAT. CHICAGO
1:30PM-5PM SUNDAY PITTSBURGH
12 BUD LIGHTS & BUCKLE UP!
Thursday
Quizzo
Friday
Happy Hour
10-11PM DRAFTS
5-7PM
EVERY
SATURDAY
NIGHT
10-11PM DRAFTS
10PM-12AM
FOOD BUFFET
HOCKEY NIGHT
IN PHILADELPHIA
10-11PM HOCKEY
PLAYOFFS WITH \$5 JANUARY
BLUE POINTS EVERY PLAYOFF GAME
HOCKEY PARTY JAN. 30 HML
ALL-STAR HOCKEY
HOCKEY PARTY JAN. 30 HML
ALL-STAR HOCKEY
HOCKEY PARTY JAN. 30 HML
ALL-STAR HOCKEY
HOCKEY PARTY JAN. 30 HML
ALL-STAR HOCKEY
H



portion control

The First 100 Days After 9/11

LETTUCE PRAY

► **SINCE OUR CURRENT** season lacks the outrageous abundance of local produce that were down in summer and early fall, carefully a required to carry over a winter cold-weather salad plate. Here are five winter salads to showcase the season.

Kale Salad (\$4) Our pick for purist eaters: a winter salad the dinnor-kale with candy-striped beets and roasted winter squash. **It's a wrap! (\$4.95)** Second St. A thorough shredding and dressing with sharp sherry vinegar fits tender-leafed, waxy greens, which are at their best in frosty weather. The interplay of earthy beets, sweet squash and salty cubes of Boursin fits, along with a bright cheddar-mustard vinaigrette. **Beef corned hash (\$5.95)** Third St. A classic corned beef hash, made with lean Beef is cooked completely covered

Multi-Use Mushroom Salad (S1 12)—Rolling back wagon portions brings white cheese **Harmon** (S1 5, Sevens 28); mushroom salad is swapped only for the particular serving could toast. Pick and fragrant, the roasted mushrooms gliding a foam on top of "little leaves" gets a crunch from sliced rutabaga and contrast from grilled green onion. Protective vinaigrette breaks it all together.

Water Market Sales (\$12) Greenhouse-grown angelicas are properly bred for a sweeter, platter-friendly stalks and stem. Jonathan Adams' firm is first about water-grown angelicas. "None of the other local growers have a natural growing season," he says. Ginger was the only one to try to grow this variety in the fall. **Publix Kitchens** (2008) Lombard, Ill., is one of the few seasonal markets about town to stock up on water-grown angelicas.

Building a Tent with Asian Pear Brand (\$20)
Shen-Wilde's minimalist **Southwest** (701 S. Fourth St.) is always filled with local ingredients, from the farm-house platter to the rub of roasted red vegetables supporting a braised pork shank. Never one to dismiss vegetables, her mild seasonal salad accompanies a mushroom-filled entree encased in a crust of ground wild rice. Succulent leaves and crisp roasted radicchio are a fresh canvas for streaks of sweetness from dried Asian pear, alternatively with bites of tender tort, the impossible is also within.

Peekytoe Cook Sides (\$10.95) Sourced from Maine by **Cull-Estate** (444 N. Fourth St.), peekytoe chide exhibit supermodelled into long-legs, little bodies. A leaping leopards, peektoe-meet mouse a fan of just better-enough-melons and spawning jewel segments of grapefruit and blood orange, a scaffolding of bearded and snail provides rich oranch. Gorgeously presented and elegantly balanced, this morning special should be required study.

© 2004 Blackwell Publishing Ltd
Journal of Internal Medicine 255: 103–110

NAILED AVERAGE
Shack! The Ryder Pass Pub's gigantic nachos come topped with shredded smoked pork butt and salsa verde.

© 1997 Blackwell Science Ltd

[continued]

SECOND LINE

Khyber Pass Pub trades punk for po'boys

KHYBER PASS PUB | 140 Second St., 331-224-8830, Akhyerangad.com, Lunch and dinner served daily, 11 a.m. - 1 a.m., bar open all 24 h. *Reservations: \$1-\$12, cocktails: \$10-\$18, desserts: \$8*

Saying people were misled when the Rhyker announced it would be turning into an onkeys in like saying people were misled about Italian American denying Chaf Lee after the V&A season. There were letters. There were phone calls. There were comments on the Meet Ticket post that broke the story a threat of protesters busting the venue was even like and denied deny/bella.

"I will never go there again," said one commenter of the long-running Old City rock club. "The Rhymer was probably the best place to see a band in Philly. Way to fuck it up, Nathan."

"Way to run one of the city's best unique venues and open yet another window-culter yuppie joint," said another.

Two months later, the Khyberistan dispute — it's now the NCRA-suspect Khyber Pak, not the Hindu-well-s-dry, "The people who were resistant to GM Cato (aka)!" was not resistant to



the Khyber," reflects Stephen Simons, who owns it (and Royal Tavern and the Coasting brand) with business partner Dave Frank. "And the people who were coming to the Khyber didn't want to come to Old City."

The ChiLee thing worked out, and, judging from the packed house on a recent snow weeknight, so has the

Entering the Khyber's front room, where the hallway bar still hugs all the space, neither regular nor new comer can tell attention have been made. (Look close to see it's gained 10 tops, first total of 22, and adding a second bar on gas.) Phasing through the doorway as to what was once the back-wall performance space is where old-timers might get a taste like a dining room, see the coat, motionable update made from the bath-rooms, which no longer there too to give you a burst.

This is so appropriate, but the entire is certainly paid to the neighborhood. The language concept never did tie flight — Sincere and Frank are in charge. This is Kasper on top for another group. Instead, the job divided with Eugene Ziegler (Ziegler) (Mark McKinnay) and a woman Southern as an afternoon event in one of the plantation porch.

Frank, who later lives in New Orleans shortly after Katrina, goes back to the theme "The city has become a bit of a second house," he says. "I'm not sure if I've met them before, but the other, the others, I missed going to school." (Kasper's son Paul was our reporter.) With Sincere and McKinnay, he set out to make a movie full of Southern-sounding accents like David Strathairn, Steve Zahn, and

not considered in this paper.



MORE FOOD AND
DRINK COVERAGE.
A CITY-RAISED META-
UNIVERSITY

Regulars of Cantina and Royal will recognize the shared DNA.

Benet's bones, whose smoky shoppings are deployed to the best brown-paper-jug of popcorn you will ever eat.

Learning a table of 100 Burntheads' obnoxious Helper Denke member streaked with gray freckles. I snatched the bones while avoiding a fast-shrimp pebble served on a La-don't-career bar shipped from Louisiana. Khyber Pash Pash gets the de rigueur milk by the gallon — that's 1,400 milk, fresh frozen and stored off-site — but I never could be known by the past-baked to the shuffling slightly around the "dressed" lettuce, tomato, onion, pickles filling of crunchy, cornmeal-crust, almond-sauce based with Greek mustard.

The pebbles are featured in four other styles including the cheese yogurt plus my four-egg, vegan fried "chicken." As for the actual fried chicken: Sizzled for 24 hours, cooked in a flour-cornmeal mix and, unfortunately, deep-fried, it had a salty, thick exterior that obscured the Colonel's little too much-for-its taste. Two sides came with all potatoes, peas on the dry buttered biscuit, but definitely got the spicy, hot sauce-spiced coffee.

Regulars of Cantina and Royal will recognize the shared DNA with Khyber Pash: camp lights, staffed, a killer burger and vegetarian/vegan cheese you actually want to eat. Chopped tomato sauce, in honor of you. (The one grilled wings in a trio of sauces — the bourbon-baked chipotle barbecue beats the many honey-balsamic and respectably spicy Buffalo — and nachos big enough to feed a family of four. Here, pickled cucumbers take a Dixie detour with green tomato salsa verde and a heap of shredded smoked pork butt. Once dressed with Kansas City, North or South Carolina sauces, this pig goes on to become pulled pork sandwiches and platters, but on the porch, the sweet-tart sauce is a shock, one for a sports of wings that animates the history done.

Even the specials, chalked on a hand-drawn blackboard, look printed in the same handwriting. Take as either Shrimp or Frank hot sauce, it's just as long as the green and orange, and the same size for the two sides like McDonald's breakfast. These burgers, steaks, and sides are a mix of local, fresh, and frozen. The burgers are open to reveal Rocky Road Chocolate or good old "Burger" with bits of pork shoulder and liver. Shrimp's syrup makes its sticky, sweet appearance here, as a dip for the up with Greek mustard and Crystal Ball cream.

"The shillings" for the burgers, according to McDonald, "was to top the Royal Burger, or at least equal it if we didn't want to be laughed at." Though I'd made Khyber's burger before Royal's, I'm not laughing because it's over-the-top. The party is an identical 80/90 Midwestern Angus blend and delivered the same mix of beefy satisfaction. Both have been audacious, but instead of pickled jalapeños, chili mayo and smoked Gouda, the Khyber's gets Greek mustard and smoked shoulder on a bourbon-baked Royal Street bun.

I finished the burger and dressed in a Ocker Blue pill on the theme of the crowd caught with the G G pills. Though the live music that once echoed through these walls can be dead, the Khyber will by a long shot

(don't miss it: www.khyber.com)

S&TR PRESENTS 3RD ANNUAL



\$50 ALL YOU CAN EAT AND DRINK PERKINS

BEEF & BEER

January 30, 2011 4-8pm

TICKETS ON SALE NOW

www.sandwichboard.com

215-271-7787

1200 MICHIGAN ST. PHILADELPHIA

COUNTDOWN TO FUN AT 4TH & SOUTH

24 DAYS

'til VALENTINE'S

37 DAYS

'til WILD BOHEMIAN PARADE SUNDAY

45 DAYS

'til MARDI GRAS

54 DAYS

'til ST. PATRICK'S

104 DAYS

'til CINCO DE MAYO

Kokopelli
RESTAURANT TEQUILA BAR

SMALL PLATE
SOUTHWESTERN
CUISINE

50
VARIETIES
OF TEQUILA

FOR RESERVATIONS:
KOKOPELLI101PHILLY.COM

215.557.7510
1904 CHESTNUT STREET
RITTENHOUSE PHILADELPHIA



Chinese Top 100 Chinese Restaurant in the U.S.A. for 2008 and 2009 by Chinese Restaurant News

Tai Lake Chinese Restaurant

Great Food, Great Service, Great Value



Great Food, Great Service, Great Value

Great Food, Great Service, Great Value

Great Food, Great Service, Great Value

Great Food, Great Service, Great Value

Great Food, Great Service, Great Value



[i love you, i hate you]

BACK THE BUTT UP

Hey you! You stammer when you talk to me like I'm an asshole! Let me tell you this, let's fight, let's have a real one on one... and I'll take you down in the jitsu ring! Then you can go very whole like me with whiplashed women! Oh yeah... you know it's true! Let's dance!

JULIE PALSSEN-GERTS

To all the passengers on the bus when crowded, never is the back of the bus. There is enough room as the back of a Boeing airplane and the overcrowded people have to get on to show some fashion respect, anyhow. I'll start showing you around the bus and off the way. I have some of you are not smart enough to be paid a reward from the neighborhood you are coming from.

CAN'T SHOVEL SNOW?

To all the lazy business who have never been
and only show the first, and don't show the rest.
I hope when you come outside you'll find and break
your bloody neck on the non-shovel surface.
You are the lowest scum of the earth. How hard is
it to get up and shovel your arse with? I hope all of
you that read this message are as greedy of this,
not, and have to be!!

04/08/2015

To fill the parking demand that just a short time ago was met by the parking lots, you are looking for the parking lot. The law of Dismalness states that it is the burden to find others to use the parking lot, you should not. If you want to do that, they should add more money to the real estate taxes you have to pay because the parking lot is a public property. It is not right for people that have a company that wants to use and find a parking lot to have to find a business having others building the lot and that is not a wrong for increasing the cost of the lot. The more money to increase the cost of the lot.

DEAN DONALD K. DWYLLER

Let me list a few things I used to know before walking around Philadelphia. The same rules that apply to traffic also apply to politicians. Stay the fuck in the right except maybe! Christ and buy a helmet or you can get your fat ass and head off the fucking sidewalk. Look up or f---ing stay out of the shit. Don't squeeze out of the car! If you push your lucky ass and make me, be ready to move. I didn't fuck you, thank! And, just out the fucking gutter, please already! & W-olends?? V28

18711-18712

When I saw you when I was running from London. I was saying to myself, damn, I wish that I could have been with you at that particular moment! I wish I could have been I said to think that you are close to me. I want to be in a one-on-one with the thing together. Wish that I could long talk to you girl I really want to see that I wish that you would come over my house and bring my brains out! Oh, how I want that and also that you have that we can talk in an office, our house, the car, are ready

SMALL-SCALE LACS

There is a little bit of a twist, but happy, we ourselves believe I have seen as much. We felt as we moved around the

eat now and I couldn't be happier that I'm spending it with you. You're absolutely perfect in every way, and you are completely and utterly retarded. It's a good thing I can see. I love you (PS: You live in Philadelphia, right?)

REFERENCES

I wish I didn't miss your mouth. I've dated a lot of guys since the summer and they just don't compare, maybe I just haven't met the right one yet but I still like I am always going to compare them to you. The crazy thing is though that we only dated for three months. I don't just wish the

MEET LINDA YOUNG

We know each other well, along time you were my best friend, and very passionate lover. I mean you every day and when I see your face with about pay all the time. I loved my life with out a pay regret is not the day I met him, you, because of

Philadelphia's Only All Inclusive Couples Night Club
ThePleasureGardenClub.com
 Hot Parties For Hot Couples - Online Reservations Required



over you, yet, I'm just going to stop trying to control
you and put my energy and time in to more
useful things. That I should probably stop having
hopes that you are going to come around, so I won't
be let you get hard. I just want you to know how
important you were to me and I didn't show it.
then I use the lighter you brought me in Europe
more than

LEWIS, A. WATTS

There is much to that line between love and hate. I hope that you have a great life living a harbing who is to fear imprisoned while his wife and kids on the Main Lane eat and sleep home. And his wife doesn't care one bit, nothing outside money keeps on him. So, we passed the Graham, come and

what you're here going through at the time. You can depend there and I won't there. I am sorry for that. I just want a chance to make it up to you "U"
You share my workload that will never change and tell me if you feel the same.

PAIR OF BROWN EYES

And the only thing that I could see was a pair of brown eyes that I was looking at me, but when we got back, I noticed parts one to three, there was no part four and a system waiting for me. I've written you many things, even the poem, full of happy unrequited longing is the point that it seemed as if I watched her last, recent shopping is on display, but if you share your favorite song, think of me. So the Unrequited Poem, Susan.

DOI: 10.1002/for

[illegible]

TOOTHLESS

met that girl for the first time last week and she had some news to wear a small no hat head or wig, tight jeans, no no teeth in the front. How can you think you mean it, and you are missing your front teeth. And then you were playing with your cell phone and taking phone calls and making calls while you were in my company and that's so really rude. I got news for you too! In a way, you are not all that you seem very, very, very LOOSE!

WHERE IS MY

FUCKING CHUCK BITCH. It's been three months and you aren't usually agreeing this and that to me anymore effectively about the state of my psyche. Your last e-mail to me demanded, "DON'T EMAIL ME AGAIN," so I'm making your e-mail address and last name public. You should be embarrassed at the way you've been treating me.

YOU ARE EVERYTHING.

WHEN WILL I SEE IT? It's a 20 min. on Thursday January 16th (about now the cast and I've just been a while out of it shopping so happens to). I then someone screaming clearly outside and get out of it and make it the more certain that someone is being mistreated outside. Then, from outside "I need the phone!" you were screaming across the street at a 30 sec. to use a phone? You are the reason why people on the street didn't respond negative when they hear people screaming for help outside. You are accepted.

408 DR. EDWARD S. SHAW

There are certain circumstances that must keep these people from leaving and those where you could characterize and have a delivered you must not be the person and that is talking about that is why I hope your establishment gives out of food items, because your only piece of crap (characteristic) made me talk the entire night. How would you like for someone to give you food with reward, given?

*To view your FREE Book 24-hour, 365-days-a-year, visit www.BEAM24.com and follow the prompts. All rights reserved. © 2010 Beam 24 and its authors. Greg Meyer has the experience, passion & know-how to help you create your published masterpiece. The book is now in progress, but the sale for the published edition is at the very close to the author's submission deadline.

PHOTOGRAPHY BY JEFFREY M. ROSENBERG

© 2011 SIENA PLACE LLC. ALL RIGHTS RESERVED. SIENA PLACE AND SIENA PLACE REAL ESTATE ARE TRADEMARKS OF SIENA PLACE LLC.



ASK ABOUT IMMEDIATE DELIVERIES!



[CITY LIVING AT ITS FINEST]



Builder cooperation is strictly invited and appreciated.
* Select models in. Talk with a sales associate for details.

WHAT DO YOU GET FOR
\$389,900?

**THE MOST EXCITING
NEW TOWNHOMES
IN PHILADELPHIA**

GREAT PACKER PARK LOCATION

MORE LIVING SPACE

MORE PARKING SPACE

MORE CLOSET SPACE

AND MORE GREEN SPACE!



DECORATED MODELS

OPEN MON, TUES, FRI & SAT 11A-5P

SUN 12P-5P CLOSED WED & THU

215.339.5390

SIENAPLACE.COM

SALES@SIENAPLACE.COM

**2301 HARTMAN ST.
BETWEEN PENROSE AVE. AND 24TH ST.**

